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THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., JULY, 1905.

NO. 7.

A STUDY OF MUSICAL CONDITIONS IN THE SOUTHERN STATES

BY J. W. JEUDWINE

The Field of Work.

[On account of Mr. Jeudwine's sudden illness, this article, summing up the replies to letters sent out by THE ETUDE, was in part prepared by the Editor. We are much indebted to the friends who sent in so much valuable information.—THE EDITOR.]

MUSIC is not a possession of any one section of the world or country. The articles that appeared in recent issues of THE ETUDE, giving a statement of the conditions connected with musical work in the large cities and the towns of the Middle West and on the Pacific Coast, showed that the same ideas are found in one section as in another, that there is the same variation in culture and love for the best in music, about the same contentment with the superficial. It was apparent that certain cities give better opportunities than others, because business conditions are better. Musical enterprises cannot succeed without money, and teachers cannot get high prices for lessons in a city in which there is not plenty of money and rushing business life. The young man or young woman who selects a field without considering what financial return may reasonably be expected shows little business sense and can hardly expect to make a success. On the other hand, teachers are often guided by other considerations than money. Some are pleased to work among friends, in small towns, for the sake of the simpler, healthier, quieter life. A study of the replies given will serve to show the wide variation on this side of the teacher's work. We know from personal observation and acquaintance that the larger cities and schools do not have a monopoly of the thorough, well-equipped, earnest teachers. Much good work is being done in the small towns and the rural communities of the South; and in the end we are sure this work will tell. There is a reciprocity also. The recruits drawn from the countryside to the great cities always carry with them a vigorous body, a fresh, enthusiastic spirit, and eager energy that must find an outlet. May our towns continue to feed our cities with good blood, solid brains, and clear, practical sense. There is so much need of work in the rural sections that we cannot but hope that this article may be helpful in that direction.

Readers of THE ETUDE who may have in mind to enter musical work in the Southern States will do well, first of all, to study the field which shows three clearly-marked divisions, the large cities, the small towns and rural districts, and the numerous educational institutions, generally under denominational control, most of which maintain music departments, and calling for a goodly number of well-trained teachers.

When considering the opportunities for professional work in the cities, we must give due value to the fact that many of these cities are growing, some of them rapidly, and that there is room for new teachers, not only for to-day, but for the future, especially those who are well prepared for the work, and no one should, in these days, enter the musical profession without proper training. The city teacher should study the various possible lines of work, choral, church, concert, festival, recital, club, lecture, kindergarten, public school, etc., so that he is prepared to base his income on several lines, and not depend exclusively on his teaching, or one branch of teaching. He needs to be a part of the life of the city, and not shut himself up in his studio.

As to the rural districts, it may be said that much of the Southern country is agricultural and not so thickly settled as some of the Northern and Western States. Hence the teacher may be required to spread his work over a wider field than he would elsewhere, in order to secure the thirty to fifty pupils he ought to have, and the few singing or choral classes he ought to conduct. The country teacher cannot afford to be a specialist any more than can the country physician. Both must be general practitioners.

The teacher in the country districts should play and teach the piano and organ and if he can give instruction on other instruments also, so much the better. And he ought not to neglect vocal music. When the people singing they will want instrumental music also, and it is possible to interest bodies of people in vocal work more easily than in instrumental music alone. As to this point we need only suggest the growth of the music festival idea, a comparatively recent development.

The Festival Idea.

The South has not been slow in getting into line in this branch of musical work, as the success of the Atlanta Festival, both vocal and instrumental forces, under the direction of Dr. J. Lewis Browne, and the Spartanburg Festival, organized by Dr. Peters, and since January last under the direction of Mr. Arthur L. Manchester, attest. Washington shows renewed life in this line, since Mr. Sidney Lloyd Wright has become a resident of that city. It is unfortunate that the Washington Orchestra, under Mr. DeKoven, was forced to disband, as this organization could have been a source of strength to Festival Associations in the South.

There is in the music festival idea possibilities of great interest to the musicians of the Southern States. Every city or school that has a choral society or the



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nucleus of an organization of that kind should have, for a special aim, the creating of a genuine and widespread interest in music. It is a narrow idea for the officers and members to think that their part in musical work has been looked after when music is rehearsed and a concert given. That is just where the real opportunity begins. The people of the community must be made more musical, must become interested in music, and willing to support it. Public appreciation can be increased only by public work. A choral society meet and sing not for themselves, but that they may create public sentiment in favor of music. If a town or school feels too weak to support a good festival, try the experiment of uniting with a neighboring city or school, and hold the concert alternately, joining forces at concerts. We plead for organized musical work on a larger scale than the private studio affairs. Teachers can afford to unite toward this end at least once a year.

Organized Musical Work.

An examination of the replies that have been received to the letters sent out by the Editor of THE ETUDE making inquiry as to the conditions attending musical work in the Southern cities, towns, and schools shows that the attitude of the public differs but little from that displayed in other sections; the great public is apathetic or mildly indifferent, the small select circle of cultured people is much interested in music and musical work. Rubinstein says music is aristocratic, at its best it is not for the masses. We must not forget that our duty is to do all we can to develop an active interest. With but a few exceptions, all the places represented in the replies have choral societies or organizations of that character. Women's musical clubs are reported, but not so many as we had hoped to learn of, since this class of organization can do much for the members and for the select public by their musical programs and the occasional artists' recitals that they support. Too frequently these clubs limit their work to their own circle. Can they not do more public work? The consensus of opinion is that a slight gain is appreciable in the quantity of public interest in concerts such as are given in connection with some entertainment course, by the Y. M. C. A. for example, but piano and song recitals are not money makers and are but moderately attended. If tickets are to be sold, pupils or districts must be secured by personal solicitation. In the larger cities, prominent artists draw fairly good houses, much depending on local management. A few places report organizations of amateur players as well as singers.

Music in the Churches.

The question of music in the churches, organists' salaries, singers, quartet and chorus choirs, etc., seems to be as much of a problem in the South as elsewhere. From Nashville comes the statement that both quartet and chorus choirs are used; organists receive from \$500 a year down; singers from \$400 down, the maximum being yearly; one choir director is said to receive \$1000 a year. In Richmond, Va., the preference is for chorus choir, although a few non-rustic churches use quartet choirs, the music rendered being of a less solid character than that used by the chorus choirs. Organists receive from \$300 to \$1200 and \$1200, the latter being exceptional; \$500 is considered a good salary. Singers' salaries vary from \$100 to \$800, only one singer in a generation getting the latter figure. Good solo voices, especially tenors, are scarce. In Mobile, the salaries range from several hundred dollars to \$500 and \$750. Singers' salaries are not given. Fredericksburg, Va., a representative city of the class having less than 10,000 population, has one paid choir, the others being volunteer choirs; organists' salaries are low. Waco, Tex., with a population of 30,000, reports no paid singers, chorus choir and fairly well-paid organists, no figures given. From Selma, Ala., we learn that some of the large churches pay organists \$15 per month, singers from \$5 to \$15, the average \$10. Mr. DeRoode, of Lexington, Ky., reports a good class of music used in his city, organists receiving from \$150 to \$500 a year, a few salaried singers who receive from \$1 to \$5 a Sunday. Both quartet and chorus choirs are used. A report from Monroe, La., gives the preference to chorus choirs, the Episcopal and Roman Catholic Churches having the best music; subject, yet the equipment in books and methods and in some cases the training of the teachers can be improved. "Organ recitals are given in the churches occasionally. Through the united efforts of the choirs

of the different churches a joint choral service was given in the First Presbyterian Church before Christmas. [A very good plan.—Editor.] Church singers usually receive no salary." From a number of other places we have received reports that show that churches appreciate the need of music but fail to appropriate money to pay for it. In the smaller towns "glory" is the only reward to organists and singers.

Growing Regard for Better Music.

When we look into the question of the kind of music in use we find that a large number of teachers make free use of the light, so-called popular music, largely as a concession to the demands of the public. One element that contributes to this state of affairs is the fact that except in the best schools and the large cities the number of advanced pupils is small, the majority of those who study music being content with the work in the lower grades. The consensus of opinion is that there is a growing regard for the better music.

The Musical Public.

The reports as to the number of teachers and their field of work are encouraging. In the large cities it is possible to get absolutely accurate figures as to the number of teachers engaged; the ratio of teachers to population is much the same as in other sections, one teacher to 1000 or 1200 people, with from ten to thirty pupils per teacher. The number of persons studying music or otherwise known to be interested forms but about five per cent. of the total population. In some of the smaller towns, particularly those containing schools and colleges, the percentage is greater. We find that there is a tendency, not very strong yet, but perceptible, to specialize in musical work with children, kindergarten work opening additional possibilities in the way of class work with children. Only a few teachers are reported as giving a large share of their time to this work, the field being new and the demand light; the best policy seems to be for teachers to prepare themselves for this class of work and carry it on in connection with their teaching of the older girls and boys and adults.

Prices for Lessons.

The prices paid for lessons vary from 25 and 40 cents in the rural districts to a minimum, to 75 cents as a maximum; in the larger cities and towns the price for lessons reaches as much as \$2.50 and \$3.00 per lesson (varying from one-half to one hour in length), with an average of \$1.00 to \$1.50 per half-hour lesson. The teaching season in the country districts varies in length, usually about eight months in all; this is about the average, taking all the reports together; some teaching is done in summer months for the sake of children or of teachers who want to brush up. Many of the latter persons seek the cooler Northern music centres.

General.

Southern teachers seem to find recitals by their pupils an aid, and these gatherings are well attended by patrons and friends, one teacher adds "probably because they are free." The success of lecture recitals or any arrangement requiring paid admission is doubtful in a number of the places. The suggestion is that this class of work should be looked upon as missionary and put to the problem. Only a few clubs are organized among music students are reported, but the indications are that teachers see the help that this class of work can be to pupils and are urging the matter on their pupils. THE CHILDREN'S PAGE OF THE ETUDE is mentioned as a help in carrying on club work among children.

The people of the South seem to prefer private teaching to the conservatory plan, particularly when the latter is only a name. Advanced pupils, especially those who are looking toward professional work in music, go North for their instruction. In Baltimore being preferred. There is no special advertising principle, a card of announcement in the papers at the beginning of the season and good pupils' recitals are matter of course for improvement in the matter of music in the public schools, the reports indicate that some attention is being given to the subject, yet the equipment in books and methods and in some cases the training of the teachers can be improved. In some towns, we are sorry to say, report no work in this direction. From Mobile comes the most

encouraging report: a normal training class, given club, simple harmony and form, and musical history are taught in the High School. Mr. C. W. Landon, of Dallas, Tex., sends a lengthy report from which we quote very freely:

Music in the Southwest.

"I find teachers and pupils of all grades of proficiency, but the greater number compare favorably with those of the Middle and Eastern States. Towns of eight hundred inhabitants frequently support teachers who have studied in the best-known schools of music, and many of these are graduates and do a superior quality of teaching. The seminaries and other schools have good music departments, for their patrons are able to pay for it as so demand the best.

"The great artists appear in the larger cities of the Southwest under good conditions as in Eastern opera houses, and good artists are well sought. The railroads often give specially low rates to these artist concerts which enable teachers and musical people to attend from great distances.

"Music in the public schools is not so general as it should be, but it is a growing idea, and well-tried teachers in this branch of vocal music can secure good positions, especially if they also teach the piano.

"We have one peculiarity which is worthy of special mention. The public school trustees in the smaller towns secure a good music teacher, one who can teach piano and voice, or piano and the stringed instruments, and give the teacher all the tuition and use of a piano and studio free, either in the school building or near it, only asking that the teacher shall furnish music for the public functions of the school. They do this for the special purpose of securing a really good teacher. Here let me say that there is a very great demand for first-class teachers who can teach either vocal or violin, mandolin and guitar, besides piano.

"In all the above there is no place for ragtime and coon music, but only the best of the classics and standard music. However, there are communities where the popular styles of music are universal, but this is being driven out by the better grades of compositions for the music departments of seminaries and the conservatories are sending out hundreds of well-qualified teachers every year and the standard is surprisingly high, taken all in all.

"In the larger towns, pipe organs are being put in the churches rapidly. Prices for organ playing are low, from fifty dollars a year up to five hundred, with very few at the latter figure, and almost none above that except where other duties are required in a church school, or in working up a vested choir. Only a very few churches pay for singing.

"There is a very much-needed caution to the teachers who wish to come here from the older States. They have to prove their musicianship, teaching ability, and character before they can secure much patronage, and, in fact, it is almost impossible to get a private class unless some well-known resident of musical influence will stand as sponsor and lend an active hand in securing pupils for the teacher. Lastly, there is almost no place where there is any lack of good music teachers, and nearly every field is already over-crowded."

HANS VON BILLOW, who was director of the court theatre in Munich, and Josef Rheinberger, the composer, and director at the court church in the same city, were great friends, and were accustomed to joke at each other because of the personal peculiarities they discovered. Von Billow would become annoyed because Rheinberger never laughed at the humorous, oftentimes eccentric replies and remarks with which the former overflew, while Rheinberger found it inconceivable that von Billow even in the jolliest conversation should drink two small glasses of beer. "You are the greatest and the sides I ever met among musicians," said von Billow to Rheinberger, one day, at the table. Rheinberger drank the health of his friend from a full beaker, and replied, "And you, dear Billow, are—the least thirsty of all musicians."

CHARLES WAGNER has truly written: "Education is the most modern invention, depending for success entirely upon the back of it." The few who reach the top where there is always so much room, demonstrate success by force of will, honesty of purpose, patient, eternal vigilance, and loyalty to their art.



Descriptive Interpretation in Teaching

PRIZE ESSAY

By EDWARD ELLSWORTH HIPSHER



will be found the key to the inspiration recorded in tones; else from whence did the composer receive his primal concept?

True, we must not attempt to be too literal, too literal in our requirements of interpretation, else in the observance of the letter we shall do violence to the spirit of the law. But, whatever external aid may be brought into play to favor the calling up of the composer's mood, his ideal, the atmosphere in which his production was conceived, all such are within the pale of legitimate teaching materials. Whatever will quicken the imagination, arouse sympathy toward the material in hand, in short, everything that will nurture a more perfect understanding between the creator and the recreator of a work, is of the greatest intrinsic worth, whether the interpreter be the finished artist or the student on the first rung of the ladder to Parnassus.

We hear Miss Embury Genius vaunted by her discriminating (!) friends as playing with such expression. How often the advance notice "expression" resolves itself into a series of abrupt transitions from pianissimo to fortissimo, while the composition that was conceived in a spirit of classic repose is delivered with all the fantastic changes of rhythm that would do credit to the most capricious creation of a hyper-romantic vision of the ultra-modern school. And yet Miss Embury Genus is not wholly to be condemned in her efforts. She is simply the victim of misdirected energy. In her, if she have the mind to work, to be guided, to study systematically, the experienced teacher can see the promise of the first elements that go to the making of a successful interpreter. To reduce this incoherent effusion to an intelligible language, to strip it of its barbaric glances, to bring it within the pale of legitimate art, however, remain to be done.

How is this mind to be wrought? We cannot say to the "tyro"; "Be thou an artist," and it shall be so. No, there is yet to be performed the tedious process that will try the skill of the guardian into whose care the destiny of the tender plant has been entrusted. Here it will be the lifting off of a useless affection, the tearing of a bud that will grow and blossom and bear the fruit of a somewhat more sympathetic grasp of the innate meaning of the work in hand to study.

Yet all this must be attempted with a heart full of sympathy for the struggles of the one under our care, with a tender solicitation for the appearance of signs of an inner consciousness and appreciation, on the part of the pupil, of the composer's ideal. We may lead the faithful to the Elysian Fields of sympathetic interpretation, but drive them, never. And oh, how many weeks are consumed in the paths we have trodden, because betimes we have forgotten this law. How much food for reflection we find and how many pricks of conscience we are doomed to feel when, in retrospect, we review the fields of our labor.

When the way is thorny, when the nerves are a-tingle and the flesh creeps at the persistence with which John or Mary turns a beautiful tone picture into a ragtime frolic; then it is that the descriptive interpretation leads to the most voluminous aid by helping the student into the proper frame of mind for an effective reproduction of the composer's message.

Will the reader permit a rehearsal from the writer's studio experience?

To a pupil of full average ability, and who understood quite well the rules for mechanical phrasing, "Paris, Pastoral" by Beethoven was assigned, the whole matter of interpretation being left unmentioned. The result was that she returned with the piece very well marked, so far as notes go, but rendered in a style that would have suited equally well almost any other selection. In other words, the piece was not a message that she felt called upon to deliver. To begin with, her conception of a pastorelle was decidedly hazy; so the first thing to be done was to explain its nature, its mood, its character, its atmosphere, and mold. Now it is the present writer's feeling that, in order to study the piece in-

telligently, the ideal student would have informed herself along these lines; but, so long as pupils are human, it is quite probable that many of their shortcomings will have to be made good by drafts on the teacher's resources. Yes, and unless the teacher can meet these demands; in fact, unless he has so completely at his command the materials of composition and the characteristics of all musical forms that he can present them intelligently to his pupil, it were better that he should not attempt to teach them till he has consumed his midnight oil in the mastering of that which he is to try to impart.

But, to return to the "Pastorale." Next the pupil was shown how it opens with an idyllic melody which one can easily imagine coming from a young shepherd as, far up the rocky hillside, he amuses himself with his pipes while watching his flock. Through his playing comes the faint, rhythmic ringing of a distant bell, indicated by the *sfz*ando *E* that appears in the left hand, on the second beat of each measure. At the seventeenth measure the player has a happy thought and swings into a bright strain of four measures of semi-staccato sixteenth notes. Then, suddenly, we hear a melody from the lower register, in the left hand, so sweet and clear that one catches the sound from "horns of Elfin faintly blowing," and accompanied by light, dainty, broken chords in the treble. A repetition of eight measures of the opening theme, and again we hear the church bell, this time wafted clear and strong on the breeze, tuned to the fifth of F-sharp minor and accompanied by after-beats of sweet-descending sixths, each cadence of the ringing punctuated by a rippling figure from the shepherd's pipe. This, three times repeated, and then come four measures of sustained harmony in the left hand, as if the door of the neighboring cathedral had swung open and allowed to escape the majestic doings of the choir and organ; while over this is heard the tinkling bells of the quiet herds. Again the deep tones of the church bell and the shepherd's pipes are heard until their sweet-recurring cadences glide smoothly into the opening melody and the piece is brought to a restful close, as the quiet of the evening hour envelops nature.

When the pupil had grasped this picture, she went from her lesson with full interest, for she no longer had some pages of notes to play but a story-line to tell; which she did with considerable success at the following lesson. What the present writer contends for is that it is through such literary interpretation that we are able most easily to reach the minds and imagination of a great majority of our pupils. When we have learned to lead them to "hold, as it were, a mirror up to nature," at least to grasp something tangible to the understanding, then shall we have started them on the highroad to success in interpretation.

True, the pieces in which we can discover so beautiful a program of tone-pictures are comparatively rare. A great mass of compositions are mental and spiritual moods caught by the composer and crystallized into grooves of tone. Hope, love, passion, grief, praise, adoration, prayer; all, in their kaleidoscopic shades of feeling, have been found worthy the pens of masters of composition. The almost desperate yearning of the Adagio of the "Moonlight" Sonata, the sweetly serene contentment of a Mozart adagio, the exuberant jubilation of a Liszt rhapsody, are but moments from the heart experiences of a great humanity, caught by an illuminated mind and flashed before us through the medium of sound and wood and brass and vibrant strings. Of these it will not be so easy to lead the student to grasp the import and convey it to the listening ear. No longer must it be so many measures of quarters, eighths, and sixteenths to be counted; but there must be some message from the heart that we go forth to find a response and nestle in the bosom of another, else all this expenditure of time and energy has been in vain.

And now, a last few words. Find some selection with a content that will appeal to the pupil through something that he may have experienced. When more or less of success has been obtained in the reproduction of this, select others gradually leading the way to those that will make greater demands upon the sympathies and imagination. At last, reach those compositions that carry the spirit of the great world, and when this is accomplished you will have the pleasure of turning out not a mere player of tones but somewhat of a musician.

GREAT SPIRITS always create unrest in the world, since they impress upon it with elemental power the stamp of their spirit.

EDWARD ELGAR.

BY EDWARD BURLINGAME HILL.

At present, no English composer occupies a position of such prominence as Edward Elgar. His works are enthusiastically performed and received throughout England; they have made their way into Germany, France, Austria, and the United States. He has been the subject of more fervid eloquence than any living composer with the possible exception of Richard Strauss. The present Elgar vogue is a striking contradiction of the proverb of the prophet, "not without honor save in his own country." Considering that he is practically self-taught, his career is all the more remarkable, and deserves an account in detail of its progress to recognition and fame.

BIOGRAPHY.

Edward William Elgar was born at Broadheath, near Worcester, June 2, 1857, of old English yeoman stock. His father, who had been an assistant in a London music-shop, settled at Worcester, in 1841. He was intensely musical in his tastes, an excellent violinist, and organist of the Roman Catholic Church of St. George, a position which he held for thirty-seven years. He also established a music-shop with his brother. At an early age Edward Elgar was sent to a ladies' school, where he took his first lessons on the piano. Somewhat later he learned some of the simple facts of violin technique from a violinist named Frederick Spray. However, the most impressive years of his early life passed without his coming into contact with any remarkable personality. He was one of seven children, and as he gave no evidence of extraordinary talent, he was not singled out for special attention. At an early age, therefore, in the matter of musical instruction he became exceedingly self-reliant, a quality to which he owes his present eminence more than to anything else. As a boy, he was an omnivorous reader, and cared little for sport; but he was eager to master the secrets of musical technique. Accordingly, he taught himself the violin, viola, violoncello, piano, organ, and even the bassoon. Later he went to a day school, called Littleton House. About this time he came across some old works on theory, such as Cate's "Treatise on Harmony," Mozart's "Succinct Thorough-bass," and Cherubini's "Counterpoint." These he eagerly devoured. Later he profited by Sir John Stainer's "Harmony," and Sir Hubert Parry's articles on matters of technique in Grove's "Dictionary of Music." "The worst of the older text-books," says Elgar, in commenting upon his early studies, "is that they taught building but not architecture."

MUSICAL CAREER.

When he was about fifteen, Elgar left school with the intention of becoming a solicitor, but a year's experience in a lawyer's office convinced him that his tastes did not lie in that direction. It was in 1873, therefore, that he returned to Worcester with the idea of "making himself useful" about the music-shop and the church. He sat with his father at the organ, and was occasionally permitted to extemporize voluntaries, and later even accompanied services. He went through the organ-schools of Rineck and Best, he continued the study of theory, and even began to learn German with the hope of going to Leipzig, but lack of funds compelled him to give this up. At this period he became acquainted with the early piano music of Kotzsch, Schobert, and Emanuel Bach. He also joined a quintet of wind instruments, consisting of two flutes, an oboe, a clarinet, and a bassoon, for which he wrote a great deal of music. Elgar had kept up his practice of the violin, and in due course of time he became a member of the Worcester Harmonic Orchestra, as well as other orchestras in the neighborhood. He also derived much benefit at this time from the weekly concerts of the Worcester Glee Club, at which all the best old English glees and madrigals were performed. The Glee Club gave monthly "evenings" of instrumental music, in which Corelli's works, the overtures of Handel, and Haydn's symphonies were given, Elgar playing among the violins for several years. From the age of fifteen Elgar supported himself. In 1877, with the idea of becoming a solo violinist, he went to London and took five lessons of a violinist named Pollitzer. He taught him the scales as fingered by Ballot, before the more modern system of Schradieck. In 1879, Elgar became pianist and conductor of the Worcester Glee Club, and in the same year he was appointed leader of the

Worcester County Lunatic Asylum Band (composed of attendants). He even wrote quadrilles for an ill-assorted combination of instruments, at \$1.25 a set, and he was glad to arrange the accompaniments of minstrel songs, at 35 cents a song. In 1882, he went to Leipzig for a three weeks' musical holiday. In 1885, he succeeded his father as organist of St. George's Church. Nevertheless, he played in orchestras whenever the opportunity presented itself; practiced, gave lessons and pegged away unaided, save by his own ambition and energy, at his studies in composition. As early as 1878, he wrote a symphony with the same number of bars and combination of instruments as Mozart's G minor symphony, following the form and undulations as closely as possible. This exercise he considered invaluable, although the intrinsic value of the music was slight. In 1880, Elgar married the daughter of Major-General Sir Henry G. Roberts, K.C.B. Shortly after his marriage, Elgar went to London in order to hear good music, and with the hope of getting his compositions accepted. He gained much from contact with the musical life in London, but neither publishers nor conductors would accept his compositions. In 1891 he went to Malvern, near Worcester, where he has lived ever since. He devotes himself entirely to composition, with the exception of his duties as conductor of the Worcester Philharmonic Society, and on occasional trips to give performances of his own works. He has recently been made professor of music in Birmingham University.

APPRECIATION OF HIS WORK.

If Elgar's attempts to conquer musical London were fruitless, he had the satisfaction of an ever-



EDWARD ELGAR.

increasing success in the "provinces." As early as 1883, Mr. Stockley's Birmingham Orchestra played an "Intermezzo Mauresque," (possibly the Serenade Mauresque, Op. 19.) Later this same orchestra played a Romance by Elgar, and also a Serenade, Op. 7, dedicated to Mr. Stockley. After this Elgar's compositions gradually began to be accepted, as the following series of productions will show. In 1890, an overture "Frisco" was played at Worcester Musical Festival; in 1893, a cantata "The Black Knight," Op. 18, at the Worcester Choral Society; a cantata "King Olaf" at a North Staffordshire Festival at Hanley; and the choral suite "From the Bavarian Highlands," in 1897, at a Te Deum and Benedictus for chorus, organ, and orchestra at a Hereford Festival; a cantata "The Banner of St. George," and the "Imperial March" for the Diamond Jubilee of Queen Victoria. 1899 saw the first performance of a cantata "Caractacus" at Leeds, the songs for contralto and orchestra, "Sea Pictures," and the "Enigma" variations for orchestra at the Richter concert in London. In 1900 Elgar's masterpieces, "The Dream of Gerontius," for solo, chorus, and orchestra, the poem by Cardinal Newman, was recognized as his greatest work. From this time Elgar's "The Dream of Gerontius" has been given all over England, notably at Westminster Abbey in 1903, at Philadelphia, New York, Boston, and elsewhere. In

this year also Elgar was given the honorary degree of Doctor of Music by Cambridge University. In 1901 London, ("Cockaigne" is supposed to deal with the London Philharmonic Society. In 1903, two parts of his oratorio "The Apostles," a subject which he had considered for many years, was given at the Birmingham Festival. In 1904, Elgar was knighted by reason of his unusual ability and prominence among English composers. His latest works are an "Introduction and Allegro" for string quartet and string orchestra, and his song of fern is coherent and logical, his skill in depicting the dramatic procedure of leading motives to the old oratorio form, as shown in his latest choral work "The Apostles" (as well as in "The Dream of Gerontius") is skilful in the extreme, and his claim to great originality is not strikingly evident. Even in his master-work "The Dream of Gerontius," dealing as it does with the terrors of death and the tremendous moment of judgment of the departed soul, it is impossible to feel that the music soars to the sublime heights suggested by the poem. As Mr. Philip Hale has said with great critical penetration: "Elgar has the gift of orchestral gab." Everything he writes for the orchestra sounds well, and produces effects that border on the extraordinary, but for the most part it is not illumined by the fire of creative genius. Take away the brilliant and resourceful orchestra, and the musical residue is frequently deficient in distinction. Every possible tribute of credit and respect is due to Elgar for his long fight for mastery of the materials of his art, the results of which are a lasting honor to English music, but it seems as yet rather premature to award him the supreme laurels which should only be bestowed upon true genius.

A MUSICIAN'S MUSINGS.

BY GEORGE HAIN.

Tuxed much, talk little, play much. If you ever must fall, fall near the top. Let your standard of excellence be your best. Some persons have better fingers than brains. Never be indebted to your imagination for ideas. It is better to achieve greatness than to be born great.

It is easier to play or sing well than to be modest about it.

It requires knowledge to perceive how ignorant we are.

A day is a day, and those in a man's life can easily be counted.

Many a man has unlabeled that which he has struggled to acquire.

The hand that never tires is the implement of the mind that conceives.

Never speak of yourself; if there is something to say, some one else will tell it.

The love of display is a human weakness, and he shows strength who conquers it.

Don't get into the habit of complaining. Cheerfulness is the mother of success.

The old gentleman with his syzygy and the hour-glass does not indulge in fancies.

If we take great pains to do a thing well, we will have little pleasure at the finish.

Some players, a few easy hairs in a difficult composition are like an oak in a desert.

Imagine your piano to your orchestra, and try to get more out of it than mere sound.

Choose those pleasures that you love best, and not those that cause you to wish you were somewhere else.

Hard work is the portion of every serious student, and intelligent effort invariably repays itself in a thousand ways.

There is not much difference between the retrograde and the stationary teacher. Both are out of place in this busy age.

Music is as fatless as the ocean, but unlike them its greatest beauties do not lie hidden below unperceived depths.

An error will be quickly noted, and when errors are absent your playing is invariably compared with that of a better player.

Awkward attempts to surmount a problem will gradually make it appear one hundred per cent. easier.

Concentrated energy always wins.

To be musically famished is next to impossible in our day, but a musical connoisseur has difficulty in finding nourishment in that which is praised by the "public."

A CRITIQUE.

In the face of the excessive adulation and indiscriminate praise which greet Elgar on every hand, it is a matter of no little difficulty to give a correct estimate of his talent. There can be no doubt as to the completeness and brilliancy of his technical attainments, but the significance of his creative ability is more open to question.

His technical virtues are indeed extraordinary, his part-writing is masterly, his sense of form is coherent and logical, his skill in adapting the dramatic procedure of leading motives to the old oratorio form, as shown in his latest choral work "The Apostles" (as well as in "The Dream of Gerontius") is skilful in the extreme, and his claim to great originality is not strikingly evident. Even in his master-work "The Dream of Gerontius," dealing as it does with the terrors of death and the tremendous moment of judgment of the departed soul, it is impossible to feel that the music soars to the sublime heights suggested by the poem. As Mr. Philip Hale has said with great critical penetration: "Elgar has the gift of orchestral gab." Everything he writes for the orchestra sounds well, and produces effects that border on the extraordinary, but for the most part it is not illumined by the fire of creative genius. Take away the brilliant and resourceful orchestra, and the musical residue is frequently deficient in distinction. Every possible tribute of credit and respect is due to Elgar for his long fight for mastery of the materials of his art, the results of which are a lasting honor to English music, but it seems as yet rather premature to award him the supreme laurels which should only be bestowed upon true genius.

PICTURES FROM THE PAST.

BY VIRGINIA C. CASTLEMAN.

I.

IN THE OLD DOMINION.

TRANSPORT yourself in imagination to a lovely green valley, where the Massanutten rears its stately head against a soft blue sky, forming part of that Blue Ridge famed in history, a valley crisscrossed by city sights and sounds, and dotted here and there with farmhouses, meadowlands, and stretches of "forests primeval."

Straight through the heart of the country town, miles away, extends the turnpike, the valley's pride, a white line crossed and recrossed by dirt roads, marking the varying hues of the soil. Along the turnpike, one meets at intervals men and women of the Dunkard land, vending their quiet way to and from the thrifty farmhouses, the clear complexion of the women enhanced in fairness by the simple Shaker garb; they represent the Dutch element pervading a certain section of the mountainous part of the Old Dominion. Or again, one sees the Virginian of Anglo-Saxon blood pure and simple, less sturdy, perhaps, but characterized by culture and refinement. In this beautiful, remote country, men and women live out their span of life simply in the main, yet not without some cravings for the more artistic social surroundings, but occasionally realized.

Perhaps often than any other traveler one meets the doctor on the highway, the white turnpike threading the countryside. The doctor's house fronts the turnpike, and is the central dwelling of a straggling village on the forest's edge. It is a pretentious frame building, two-storied, with many windows and wide veranda; within, there is the homelike atmosphere common to the community where hospitality abounds. The sweet-faced mother and her three young daughters are alike brown-eyed, brown-haired, and fair of complexion, their cheeks mountain-tinged to a wild rose color, and alike they look up to the doctor as the ruling spirit of the house and of the community, which in truth he was, being a leader among men. It was the doctor's ambition that sent him outside of county limits for the culture he desired for his children.

So it came to pass that a fast flyer from the great national metropolis carried among its passengers one destined to play her part in the doctor's household. The one-horse chaise familiar to the community awaited patiently the coming of the train, one bracing October afternoon, and presently they drove away together, the physician and the young stranger, into the glow of an early autumn sunset among the mountains.

From city turmoil and city pleasures, from the rush of the multitude of men, the stranger—product of a refined civilization—came lavishly to rest in the quiet loneliness of the country, and the gaze of the yet unknown. Yet did the strong mountains and the silvery streams speak softly to her: "Welcome to nature's heart, and listen to her harmonies; more beautiful, perchance, to the poetic ear than the song of the brook, or the low woodland thrush, and the cooing of the dove, than all the orchestral strains of the music hall."

And the rosy-cheeked, brown-eyed children, softly smiling as they gazed upon this being who was said to know so much, yet looked so young and tender and friendless—the children's warm hearts glowed with the desire to do the stranger some simple service to prove their fealty in advance, thus winning her swift smile of recognition. They were to learn many things, the doctor told them; but most of all,

the musician's skill. So they led the stranger at once to the grand piano, and said: "Play." When she touched the keys, the stranger could have sworn for joy to find in this out-of-the-way corner of the world an instrument worthy of her love and responsive to her touch; for every piano has its own voice, and some how rich and sweet! This, too, was the doctor's gift to his children, in return for their devotion to him and to the mysterious music-to-be. So the stranger played on and on, playing herself, as it were, into those earnest young hearts, responsive to all melody of song.

It was not long before even the youngest grasped something of the meaning of that charm which music bestows upon her beloved ones; the enthusiasm of the stranger was not without its sure reward. But it was the eldest, Mary, the doctor's pride and joy, who learned by intuition the teacher's desires must-ward; it was Mary who hovered near, listening to snatches of the great composers' dreams when the other children were at their sports elsewhere; and it was she who lingered oftenest in the twilight hearing stories of the masters whose strains she loved to hear, her quick breath betokening her emotion. Despite her extreme youth and a certain proud reserve of her own, the girl possessed a poetic temperament and a rare comprehension that responded to the moulding influence at hand. Of all the masters' music, Mary favored most Beethoven's "Farewell to the Piano"; and she asked in tremulous tones the meaning of its pathos. By the open firelight, on a winter's evening, she first heard the story of that tender composition, of the master's continuous love of love for that noble music which never again might he hear with mortal ears, though the generations to come would thrill to the mighty music of his creating.

Tears stood in Mary's large dark eyes, and the crimson deepened in her cheeks as she murmured: "I shall always remember him, the master, and his great affliction."

"Remember, too, his immortal genius soaring above all human grief," the stranger replied.

Next day, coming to the little music room unawares, the stranger paused, one hand upon the door-knob, then she silently withdrew, recognizing the plaintive strains of "The Farewell," and reverencing Mary's mood; for to the girl, through the music of the ages, had come her life's awakening, the stranger knew.

The years passed, bringing changes and development to Mary, as to the stranger; for the latter was as one who must ever follow the ideal, and the moulding process was but just begun when the day came for parting from the doctor's household. For Mary, too, there was the ladder of knowledge to climb, and many of the rounds, though difficult of ascent, vibrated with melodies that thrilled her eager soul to great achievement. After years of student life at one of the great conservatories of our country—in the very music hall where once the poet-musician, Lanier, found life inspiration—Mary came into her own. The violin was her specialty, her crowning joy of possession, a priceless strand.

It was one Friday concert that the doctor's daughter made her debut, that hour to which all previous moments seemed to lead. When the great doors of the young musician had courage to gaze calmly upon that audience of music-lovers, before but a blurred mass of humanity to her unseeing eyes. As her gaze swept the house, it rested briefly upon the slight figure of a woman seated near the centre aisle, the sensitive face uplifted to the young performer. There was a flash of recognition, even as Mary turned to speak a word to her accompanist. The hush upon the waiting throng was broken by the sweet, clear notes of the violin, its throbbing tones like those of a human heart triumphant over pain. Just the simplest of strains with soft accompaniment; but the work of a master brain interpreted by a woman's heart and hand. It was Mary's first love, born anew in the familiar "Farewell," played for the stranger's sympathetic ear, and touching the hearts of the other hearts with its sublime simplicity and pathos.

It is a less fortunate time than ours, when the resources of mind and body were less varied and plentiful than they are now, men and women took delight in life, warmed both hands at its fire, and filled their hearts with joy and gladness, may we not conclude that they were happy simply because they lived, as we might, in the right way, and put to their light what that which was provided for them?—*Christian Register.*

THE PRACTICAL APPLICATION OF THE RUDIMENTS OF HARMONY TO THE STUDY OF THE PIANO.

BY SILAS G. FRATT.

AFTER having acquired, by slow and careful practice, a command over some difficult piece, and when a rapid performance has been attained by many repetitions and patient reiteration of the difficult parts, teachers frequently find that when they attempt to play the piece, especially for others, the fingers suddenly refuse their office, the mind becoming confused, and, as it were, a stranger to the music apparently learned.

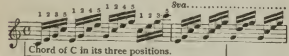
In such a case, the player must stop and begin the phrase again to learn that sometimes, by not thinking of the music at all, the digits will go on and perform their part with apparent ease.

This was the present writer's experience frequently when studying with Theodor Kullak (the elder). Only by going back and taking passages so slowly that each separate note could be recognized, would the mind absolutely know what the fingers were doing. This experience, so common to the majority of players, results from the fact that the mind is trained only to know the notes as they are printed separately—as though one were spelling out the letters of each word one reads—instead of comprehending them collectively, as a chord or scale passage, as one recognizes a number of letters as a word.

In training a child to read, one teaches the letters first; then these are applied to spell single syllable words, and these are immediately applied to a little story (usually a picture goes with it). If the teacher should go on compelling a child to do nothing but spell words with his alphabet and never make them tell anything or represent an idea, he would be considered something of an idiot, yet how many teachers of the piano do practically that same thing?

The study of piano music presents so many difficulties that these should be minimized as much as possible; the mind should be trained as well as the fingers; mental study should precede muscular effort so that actual knowledge should lead not follow physical exertion.

Briefly to illustrate my idea, I would say that the scale represents in music what the alphabet does in written language; the common chord or triad, the simple words. Since all music is made up of scales and chords it is reasonable that the player should become familiar with these—not merely theoretically, but in practice (exercises and pieces). A simple illustration familiar to all teachers may be taken from Czerny's "Velocity Studies," Book I, No. 3. If the



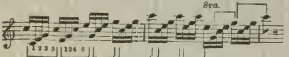
Broken chord of C in its three positions.

broken chord is taught as the simple triad of C major containing but three letters, viz.: C, E, and G, and the pupil is taught to think each group of four notes as a unit, striking them together as a chord, thus:



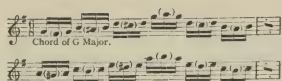
he will quickly acquire the habit of thinking each group rapidly and the fingers will willingly perform them. Again, by thinking the entire six groups of notes as one chord in its three positions, the mind grasps them as one phrase, and thus at a glance the entire passage is understood, the fingers performing it with certainty and precision.

The entire exercise should be studied and played first as chords, then practiced as written. The last passage, written on the chord of C, thus:

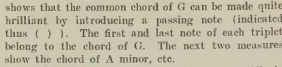


should be studied according to the positions of the hand from the thumb to the little finger, as indicated by the bracket, because one can think that position as a unit and the mind is not confused by the changing of position in every group, as it is if one begins to finger from the first of each group commencing with the 5th finger and ending with the 4th finger.

Another familiar exercise in Köhler's Velocity, Book I, No. 5, as follows,

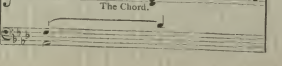
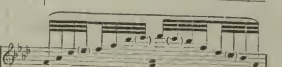
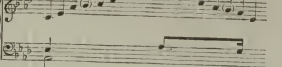
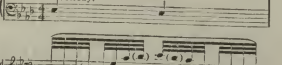
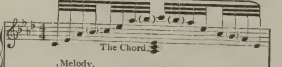
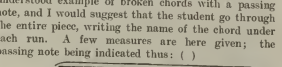
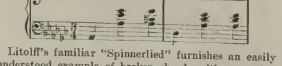
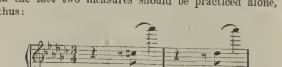
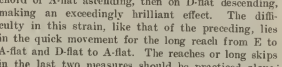
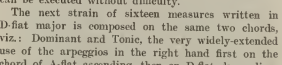
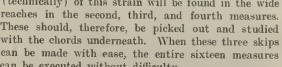
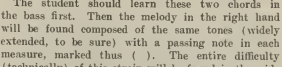
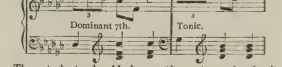
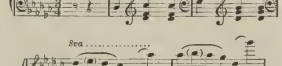
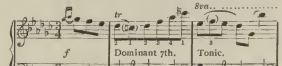


Chord of G Major.

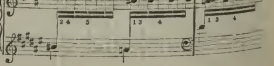
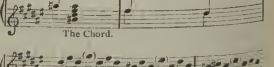
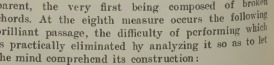
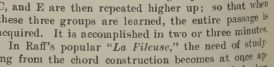
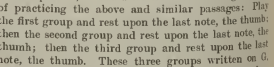
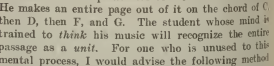
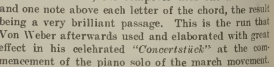
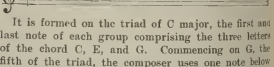
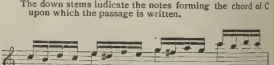
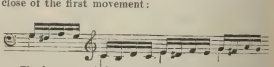
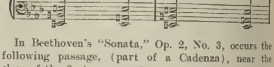
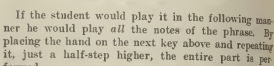
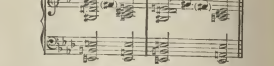
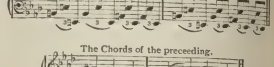


Chord of A Minor.

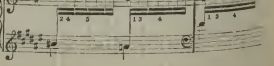
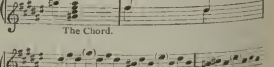
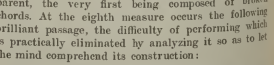
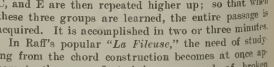
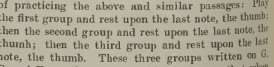
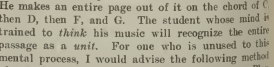
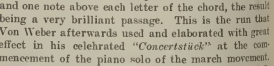
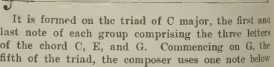
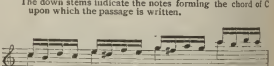
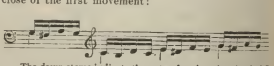
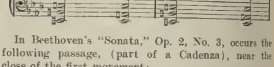
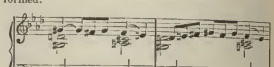
shows that the common chord of G can be made quite brilliant by introducing a passing note (indicated thus ()). The first and last note of each triplet belong to the chord of G. The next two measures show the chord of A minor, etc.



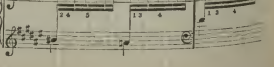
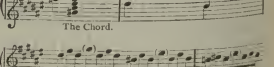
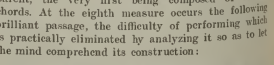
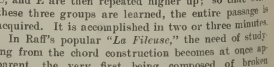
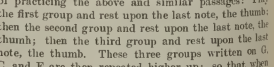
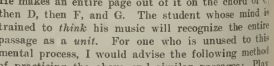
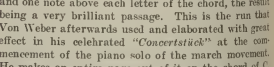
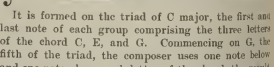
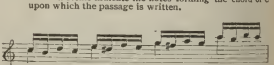
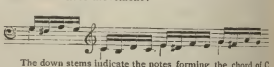
In "Narcissus," by Nevin, eight measures comprising the second part, are written on the two chords Dominant seventh and Tonic. These are repeated a half-step higher each time. When the pupil studies them as chords, (as shown), he will understand and play them from memory with ease and accuracy. The notes not belonging to the chords are indicated thus: ()



If the student would play it in the following manner he would play all the notes of the phrase. By placing the hand on the next key above and repeating it just a half-step higher, the entire part is performed.

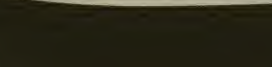
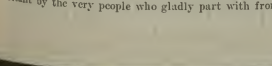
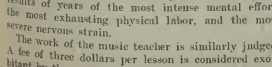
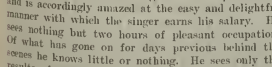
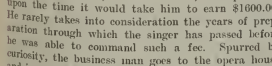
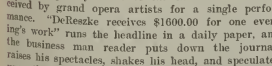
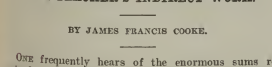
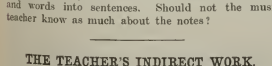
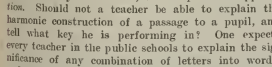
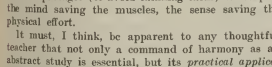
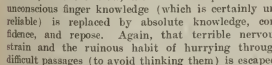
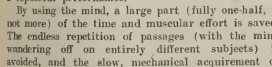
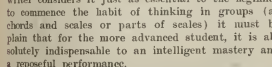
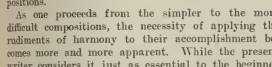
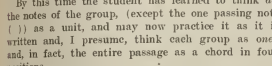
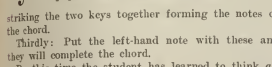
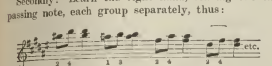
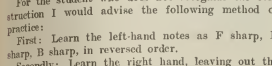
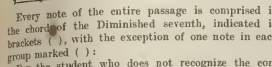
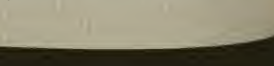
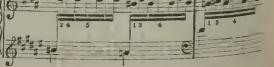
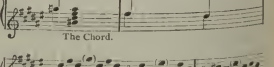
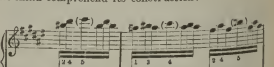


In Beethoven's "Sonata," Op. 2, No. 3, occurs the following passage, (part of a Cadenza), near the close of the first movement:



It is formed on the triad of C major, the first and last note of each group comprising the three letters of the chord C, E, and G. Commencing on G, the first of the triad, the composer uses one note below and one above each letter of the chord, the result being a very brilliant passage. This is the run that Von Weber afterwards used and elaborated with great effect in his celebrated "Concertstück" at the commencement of the piano solo of the march movement. He makes an entire page out of it on the chord of C, then D, then F, and G. The student whose mind is trained to think his music will recognize the entire passage as a unit. For one who is unused to this mental process, I would advise the following method of practicing the above and similar passages: Play the first group and rest upon the last note, the thumb, then the second group and rest upon the last note, the thumb; then the third group and rest upon the last note, the thumb. These three groups written on C, E, and G are then repeated higher up; so that when these three groups are learned, the entire passage is acquired. It is accomplished in two or three minutes.

In Raff's popular "Le Fils de," the need of studying from the chord construction becomes at once apparent, the very first being composed of broken chords. At the eighth measure occurs the following brilliant passage, the difficulty of performing which is practically eliminated by analyzing it so as to let the mind comprehend its construction:

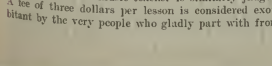
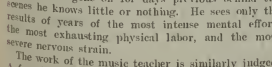
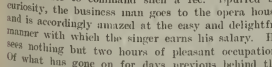
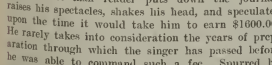
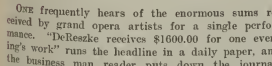
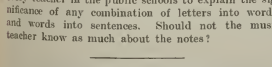
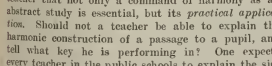
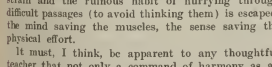
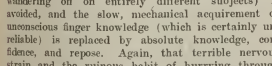
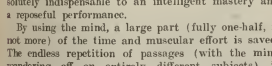
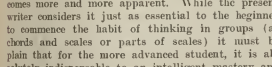
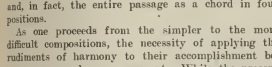
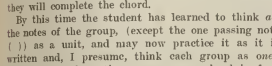
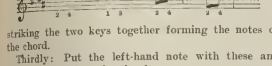


Every note of the entire passage is comprised in the chord of the Diminished seventh, indicated in brackets (), with the exception of one note in each group marked () :

For the student who does not recognize the construction I would advise the following method of practice:

First: Learn the left-hand notes as F sharp, D sharp, B sharp, in reversed order.

Secondly: Learn the right hand, leaving out the passing note, each group separately, thus:



Striking the two keys together forming the notes of the chord.

Thirdly: Put the left-hand note with these and they will complete the chord.

By this time the student has learned to think all the notes of the group, (except the one passing note) as a unit, and may now practice it as it is written, and I presume, think each group as one; and, in fact, the entire passage as a chord in four positions.

As one proceeds from the simpler to the more difficult compositions, the necessity of applying the rudiments of harmony to their accomplishment becomes more and more apparent. While the present writer considers it just as essential to the beginner to commence the habit of thinking in groups (as chords and scales or parts of scales) it must be plain that for the more advanced student, it is absolutely indispensable to an intelligent mastery and a powerful performance.

By using the mind, a large part (fully one-half, if most of the time) of the mental muscular effort is saved. The endless repetition of passages (with the mind wandering off on entirely different subjects) is avoided, and the slow, mechanical acquirement of unconscious finger knowledge (which is certainly undesirable) is replaced by absolute knowledge, confidence, and repose. Again, that terrible nervous strain and the ruinous habit of hurrying through difficult passages (to avoid thinking them) is escaped, the mind saving the muscles, the sense saving the physical effort.

It must, I think, be apparent to any thoughtful teacher that not only a command of harmony as an abstract study is essential, but its practical application. Should not a teacher be able to explain the harmonic construction of a passage to a pupil, and tell what key he is performing in? One expects every teacher in the public schools to explain the significance of any combination of letters into words, and words into sentences. Should not the music teacher know as much about the notes?

THE TEACHER'S INDIRECT WORK.

BY JAMES FRANCIS COOKE.

One frequently hears of the enormous sums received by grand opera artists for a single performance. "DeReszke receives \$10,000.00 for one evening's work" runs the headline in a daily paper, and the business man reader puts down the journal, raises his spectacles, shakes his head, and speculates upon the time it would take him to earn \$10,000.00. He rarely takes into consideration the years of preparation through which the singer has passed before he was able to command such a fee. Spurred by curiosity, the business man goes to the opera house and is accordingly amazed at the easy and delightful manner with which the singer earns his salary. He sees nothing but two hours of pleasant occupation. Of what has gone on for days previous he knows little or nothing. He sees only the results of years of the most intense mental effort, the most exhausting physical labor, and the most severe nervous strain.

The work of the music teacher is similarly judged. A fee of three dollars per lesson is considered exorbitant by the very people who gladly part with from

\$2 to \$5 to a physician or lawyer for a few moments' consultation. The average musician of high standing who is prepared to teach properly, and who makes teaching his life-work spends without question fully double the number of years in direct preparation for his work that the average doctor is obliged to spend.

The many costly a day spent in acquiring technical skill, together with the theoretical work, often is double that of the daily time given by medical students to their work. The average number of years which the student spends in the medical college is from three to four. This is perhaps supplemented with a few years as an intern in a hospital, or attending clinics. For this latter instruction he usually pays nothing. Twelve years of preparation is not considered unusual for the musician to devote to his advances. The actual cost is often four or five times that which a physician or lawyer must spend.

This preparation grows more expensive as it advances. The actual cost is often four or five times that which a physician or lawyer must spend. To gether with what is usually spent for concert and opera tickets, foreign study and travel, purchasing an instrument, and securing a library, this ratio is made even greater.

Furthermore, few persons have any conception of the indirect work a teacher is obliged to do even after he is established. Every progressive teacher feels that it is to his interests to examine the new compositions that appear. He has a natural desire to enliven his pupils' work with some new and timely meritorious composition which has not been played for years by piano students everywhere.

A few years ago when Sinding's "Frühlingsrauschen" was first published, teachers found in it a composition that would stimulate a backward pupil far more than some standard classic which the pupil knew full well would provoke a comparison with some previous performance by a more advanced pianist. The music stores are filled with just such things as Sinding's work, and the enterprising teacher realizes this. It is a very ordinary custom for many musicians to spend several hours a week in examining new music. With many musicians new music is a necessity, as the monotony of spending hours with the pupil on music to which they have previously devoted hours of study is often so nerve-racking that few can stand the strain.

The teacher's other indirect work is the consideration of each individual pupil's particular course of study (a matter which many unfortunately neglect) and the examination and correction of their papers. The extensive correspondence which is always one of the bugbears of indifferent teachers—the matter of advertising in various ways—the preparation of programs for pupils' recitals and a hundred other things done outside of the time usually devoted to direct tuition. The untrusting parent never considers these happenings behind the scenes. His mind is frequently filled with the sole fact that he is paying just so much for so many minutes. He hys the teacher's time much as speculators do sealed packages at Custom House seizure auctions, knowing little or nothing of the real contents.

Fortunately, the advancement of learning in America, which so far as music is concerned is almost as remarkable in America to-day as was the advancement of learning in the Middle Ages, has already given evidence of a marked increase in the appreciation of the art-workers' services. The sociological and even political importance of culture was never more favorably looked upon than to-day. Certain pessimistic observations have tended to discourage many of our music workers. However, the time is not far distant when the American parent will see in music something more than a means for social advancement, something more than a mere jingling entertainment. Our chief danger is the introduction of trashy music in various homes where the better class of music would meet with equal favor if properly introduced. Every American teacher should make the battle against this enemy one of the chief parts of his indirect work.

LIMITATIONS OF TEACHING.

BY FRANK E. DRANE.

A GREAT teacher is a rarity, quite as much so as a great man in any other vocation or profession. It is doubtful, however, if even the great teacher can take all pupils to the point he would like, unless he secures those who are responsive, willing to follow all his suggestions and directions, down to the smallest detail, and possessed of the love of the art,

coupled with patience, perseverance, and temperament. For the student must work with the idea that no detail, however small, should be overlooked. This means, on the pupil's part, qualities such as keen perception, a strong love of his art, and great painstaking.

Many pupils say they are willing to practice; the fact lies in the kind of practice. They repeat passages often enough to master them, but in many cases this is only idle repetition without sufficient concentration; in other words, pupils mean well, but do not really know what they are about. Accidentals are overlooked, fingerings uncertain, or there is lack of continuity, or loss in some way of rhythmic value. Now, unless the pupil sees these things, and feels them for himself or herself, much practicing may be done and the result is disappointing. Cases of this kind show how much must depend upon the individual pupil after he leaves the teacher and sits practicing by himself; and they also show how necessary is the habit of perception of detail. Of course, many persons have this perceptive faculty naturally, and they form the class of pupils usually described as talented. They seem to see the notes aright, accidentally, etc., stick to the right fingering, and while not always able to work at the proper speed, are well on the way to accomplish it, as they are at least working correctly and establishing the habits necessary.

In our public schools, in classes of forty pupils or more, some hover always about the head of the class; others about the foot. Now all these pupils have the same general advantages: teacher, text books, etc.; the difference between the pupils at the head and those at the foot is a difference in the pupils themselves; natural insight and studious habits carry one to the head, the lack of these habits leaves the other at the foot.

The aim of a teacher is not merely to develop technique so much as to develop good habits of study, perception, detail, etc., already mentioned. This will gradually make the pupil able to take care of himself and able to learn new pieces by himself as confidently as if a teacher sat beside him. Aside from mere beginners, pupils do not fall in reaching their ends so much through lack of technique as through lack of these habits noted.

Lange's little march, "In Rank and File," is a sample of a simple little piece in which technique is sufficient, and knowledge as well; but these do not exhaust the possibilities of the study of music. For the theme which employs dotted eighths and sixteenths will be converted by thoughtless pupils into a succession of eighth notes—seemingly a trifling matter, yet the sharp, decisive character of the theme is entirely lost. The passage is based upon the eighth note, and the technique of a child should cover it. Ask him what kind of notes are used, and you will usually get the correct answer. Here is skill and knowledge, but there is a lack of sensitiveness to the detail. Teachers who pass matters of this kind are allowing pupils to form a careless habit.

Beethoven's Sonata Pathétique, second movement, has a passage beginning with a sixteenth note often played as an eighth. Question the pupil as to the first note, and you will get the proper answer in most cases. Then why does he play wrong? Is it that sensitiveness to detail is lacking? These matters seem trivial, and the teacher may be voted fussy for calling attention to them; but we must not forget that a master writer is an artist entitled to the credit of his thought in all its detail; every time a passage is altered the effect desired by the composer is changed. After a teacher has gone over a piece carefully, and drawn a pupil's attention to points of detail, it belongs to the pupil, when by himself, to watch and know just how and when he is doing.

Pupils study themselves. As much, if not more, depends upon yourselves than upon the teacher. He labors and wants you to play well, but you must do much for yourselves. When you learn the habits which should belong to every artistic student, results will be accomplished which will surprise you. You can thank your teacher for suggesting them, but you can also thank yourself if you succeed in developing them. For it must be by your own efforts that the final result will be accomplished.

THROUGH light and dark, through rain and sunshine, the carrier-pigeon holds its course straight homeward. So life's true aim may be won whatever of failure checks our business or whatever of sorrow mars our happiness. Even the little enemy, death, may not stay our course.—R. F. Johnson.

QUESTIONS FOR TEACHERS.

BY EDITH ALLISON.

How much have we done, during the season just closed, to develop, to deepen, and to render more acute our pupils' sense of the beautiful in the world of tone? We have doubtless given them lessons with conscientious care, we have selected for their use what we have considered the requisite technical exercises; we have impressed various items of musical history upon their minds; we have chosen for their study pieces whose musical appeal to their personalities was, or was not always, perhaps, of the strongest, whose influence in drawing them along the upward path of beauty was, or was not, perhaps, as compelling as it might have been. We have insisted, as rigorously as might be, on a definite daily amount of practice as the only means of attainment and have, in brief, kept them as closely to the necessary routine of work as it has been possible for us to do.

But, while we have been doing this, what have we done to quicken their listening faculties, to awaken their consciousness of the beauty of musical tone, as such, to quicken their perception, or, if necessary, to wake them up to the truth that they possess the power of perception of tone color in all its varied shades, its fascinating blends and combinations of tints? What have we done to familiarize them with the many exquisite stories and poems written in the language of the tone-world, which are quite within the range of their powers of enjoyment, to teach them, by illustration, from the very first lessons that in music there is something that they love, a rhythmic heartbeat, an attractiveness of melody, which will appeal to them and will fill them in warm response, because the rhythm and the melody are the expression of something which belongs to their own little lives.

How are we to teach these things from the child's very first lessons? By playing to the child at every lesson period.

In the public schools of the day, long before they are able to read them for themselves, children listen to stories read by the teacher, stories which tell of the sweetness, the joy, the nobility of life; to little stories in rhyme which draw their attention to the things to love and to enjoy in the nature world. Through the pleasure which these stories give, the germs of genuine taste are daily tended and are given something necessary to life and growth. Shall the private teacher of the things of the tone-world have less care for the true development of her pupils than has the State for every little pupil of its schools?

But the cry is, the busy teacher has no time for the practice required to keep a repertoire of pieces in playing order; business is business, and if the time must be given to teaching, it cannot be given to personal practice. It is quite true that the teacher of a large class has not the time for personal study necessary to get and keep in order a repertoire of concert or recital pieces, works of the standard of difficulty usual to such programs; but concert and recital programs are not now under discussion. Out of the existing abundance of technically easy, and, at the same time, winningly lovely musical compositions, the teacher with genuine enthusiasm for his work, the teacher who knows that his own and his pupils' best interests are inseparable, who, together, will select those best fitted for his use, and, if necessary, will make the time requisite to enable him to interpret these stories in tone to his pupils.

If we wish the child to learn to appreciate the brilliance and beauty of the beautiful color effects, we shall hardly set him down before an assortment of the causes which go to the making of these exquisitely varied tints, and bid him make them for himself; we will rather point him to the perfected color, draw his attention to its warmth, its individuality, its richness of tint, and, if he is a student, we see that he is gradually taught so to mix his materials that he may attain the desired result for himself.

And are the conditions in the tone-world, are the rules which govern the development of the aural sense so very different from conditions in the color world, from the rules which govern the development of the visual sense? Most emphatically—no. We can no more expect the child to appreciate the subtle richness and individuality of the different tints without abundant illustration and example, than we can expect him to appreciate the wide range of the color tints without having abundant illustration and

example. Nor can we expect him to realize even a thousandth part of the fascination of the story-telling power of these tone and color tints unless we familiarize him with concrete illustrations of this power, in the pictures which he sees and in the music which he hears. Then let us see to it that he has opportunity, for at least a few minutes in every lesson period, to hear music, which he will love because of its appeal to his rhythmic and melodic sense, and which will at the same time lay the foundations of genuine musical taste.

There is an abundance of music of this sort among the works of all the masters of composition, classical and modern. As a well-known lecturer on musical subjects recently said: "The day of the extreme exploitation of technique, of worship of technique (by the people) as an end, and not a means to an end, is passing, and the day of devotion to teaching the appreciation of music is fast dawning. Shall we not give our influence to the hastening of its approach by seeing to it that every child who comes under our care shall be trained to appreciate the beauty of tone, shall have opportunity to learn the charm of at least some of the small things in the world of music, through hearing from his teacher at every lesson some bit of music which is essentially worthy the name, and is at the same time essentially attractive to the child-nature?"

That business is business, we own; but we also say that the best interests of the pupil are of necessity also the best interests of the teacher, and that the pupil who is taught from his earliest lessons to love and to appreciate music through these concrete illustrations of its power, will make the best interpreter of the music to the time for that absorbing pleasure. He will be no machine, but, if he has been carefully guided, will have learned so to use his technique that what he plays does not degenerate into mere notes, but rather that every bit of music which he renders means something, and often means deeply to those who listen to its measures. The teacher who is able to develop the best interpreters is the teacher who will succeed, who will do most toward spreading the love of music among the people.

MARKING TEXT-BOOKS.

BY DR. ANNIE PATTERSON.

The habit of annotating text-books is condemned by some and advocated by others. It is a matter of individual opinion. If some persons think it spoils their books to mark important passages, or jot down references on the margin of a text, note-books can be kept for the purpose. The trouble is that such note-books are not always handy for speedy reference, say, on the eve of an examination. The judicious pencil mark, if lightly and neatly added, assuredly helps the eye in rapid re-reading. Of course, indiscriminate or untidy marking is a slovenly habit, and may make the books repulsive to subsequent readers. There is a certain artistic plan in annotation which every student should cultivate.

Never mark unnecessarily. That is to say, any point the memory is likely to carry will not need future reference. It is those essential links in a chain that we cannot reassemble as a whole if we forget their parts, that need some special plan of memorizing. Thus, when we can arrange facts under headings, when we can classify events, or go by degrees, from one step to another—the drawing up of such schemes of consecutive thought is always helpful. There is merit in a text-book underlining important matters or statements in a hurried glance through afterwards. The best habit of "focusing" his facts. Hence we have headings, chapter indexing, and paragraph headings in larger or smaller type, etc., concessions that are generally followed in all books of an educational nature. So long as books are treated in this way friends should be—considerately and lovingly—treated on no complaints lodged against the annotator.

But the student who ruthlessly dog-eats or scribbles on a book of reference, or better than the idle and destructive person who revels in scratching inane or profane remarks upon railway carriages windows and other portions of buildings appropriated to the public use and benefit.—*Musical World (London).*

AN EVENING IN A STUDIO.

BY AGNES M. FAIRFIELD.

"A MUSIC teacher has certain experiences; why not put these into writing?" "You can help me; I can help you," so a writer in the February ETUDE suggested. I bring a recent experience, and gladly pass it on. Four or five lines in THE ETUDE suggested the plan, which brought some eighty people to my studio on February 13th, St. Valentine's Eve. The little notice I had seen referred to Hallowsen. I transferred the idea to St. Valentine's eve.

First, THE ETUDE was searched, as that was the storehouse where several numbers must be found to carry out the plan, and the search was rewarded. With other material already in the hands of the pupils, "A Love Story" was planned, as follows: "Loved and Adored," Engelmann; "A Maid of Japan" (song), Gottschalk; "Capit's Arrow," Sudds; "Whisperings of Love," Kinkel; "The First Kiss" (piano duet), Lamothe; "How Can I Leave Thee?" (song), "Love's Dreams," Brown; "Schubert's Serenade," Heller; Mendelssohn's "Wedding March."

Music does the first of these things well, it becomes classic and appeals to all who know musical workmanship and love it; when it also does the latter, it then becomes classic and appeals to every man who has a surging and striving within him, to be released by the "consort of sweet sounds." Evidently, Shakespeare had not yet arisen to a comprehension of the fact that in music, no more than in cooking, is the element of "sweetness" a measure of values. A well-pleased dissonance is as grateful as a bit of Worcester in an artistic sauce.

Let us begin this study now with some similar selections, because the principles are quite the same in these as in the largest, only the landscape is on a smaller scale, taking less paint, less canvas, and less drawing. I will mention a few of the striking moods briefly illustrated in my "Book of Phrasing," Book I. For instance, the opening piece in C major, the subject of Haydn's Sonata in C, No. 5, in the Edition Peters. Unfortunately, no indication is given of the tempo. It should have been "Allegro con brio," and the rate of speed should have been about 96 for half notes, the tempo mark in the Schirmer Edition having the vertical mark down through the C for common time. Now, the minute we take this sprightly subject at such a tempo and take the staccato marks into account, together with the absence of detail in the accompaniment, we have a picture of a very diddike and naive mood. The addition of triplets in the repetition does not materially impair this effect, although they give an air of stilt greater speed. In the third idea, the animation still continues in the melody, but the alto voice has a consistent melody of its own; and here we come upon an element of emphasis. If we continue to give the soprano voice the entire interest of the passage, we will utterly fail of the modification into a more serious mood, this charming little alto idea gives the key.

Or take the next piece, the Heller Study in C, Op. 47, No. 19. This lovely little tone-poem can be played in such a way as to sound absolutely empty, or very dry, according as it is handled. First, the tempo. The program was on folded double hearts. Part I on the inside of one half; Part II on the inside of the other. On the outside was written the date, and a quotation about "Love." Violets had been ordered from a nearby city, and one of these was attached to each program. As all nature was draped in a robe of white, and the thermometer was sub-zero, this little suggestion of spring put the audience in just the right key to harmonize with the evening's program. "A Shower of Hearts," presumably by the teacher, created some feeling of expectancy. As the time came for this closing number, and the audience was showered with tiny candy hearts, there was no doubt left in their minds.

A large arch-way with a double-dove was hung with hearts of all sizes, with touches of smilax here and there; valentines of other years decorated the walls. After the program was over, the question arose: "Did it pay?" A good deal of time had been spent in the preparation, and the tired, relaxed feeling began to come. You, teachers, have all set the same question, and I say to you, as I said to myself, "Go on." We will be surprised "after many years," to have some one speak of the memory of that effort.

INTERPRETATION OF MUSIC UPON THE PIANO

By W. S. B. MATTHEWS.

Is the article in THE ETUDE for June, I pointed out the first two elements of successful interpretation in music as being a suitable rate of speed and a suitable basal scheme of power. The third element in awakening the dissonance. So in the second period the piano plays two tones, a soprano and an alto. If we look at the movement of these voices we discover that the alto has particular business of its own, over and above filling out a harmony for the soprano, especially in the second measure, where its very strong dissonance, E-flat, is resolved into D at the third beat.

Here we come to emphasis; for unless this little detail is discreetly handled, it is lost. The alto is here very much the real thing, and must be clearly heard with its accentuation and gentle resolution of the dissonance. So in the third period, when we come back later on, it is permissible to bring out the alto melody in the left-hand part, preparatory to the soprano setting things back again with its own octave, as who should say: "Go to, this is my melody!"

Or take the third piece, the Heller Study in G, Op. 47, No. 4. This beautiful "Even-song" with choral interlude or answer, is a gem in its way. Here we have the tempo marked 108 for quarters, which is too fast, according to my present idea; I should say 84 will be better. Then there is the question of about how many grains of salt to take with the indication *forte* for the opening soprano phrase and *piano* for the answering choral passage. Certainly, Heller did not intend the opening phrase to be actually louder than the answer. Why he meant, I think, was to give the effect of a solo voice, clear, quiet but authoritative; and an answer, also clear, mellow, sympathetic. If we go further it is plain that the indication *piano* for the accompaniment in the 4th and 5th measures must be a different kind of effect, strong enough, they at the first hearing crowned him as master, because those who wrote were musical and recognized that behind his seemingly technical infallibility, there was always musical sensitivity and a great emotional understanding.

There are mannerisms of interpretation. Some players work upon the principle that a melody in the soprano is bound to attract attention anyway; therefore they make all this too far, I think. I am myself still not advanced beyond the point where I admire the soprano holding the centre of the stage.

One of the most unaccountable mannerisms of playing is what I call "cross-eyed" playing; that is, the left hand anticipating and always coming in before the right. This is the most unaccountable happening I know of in piano playing, and I have no idea when it arises. Observe, it is always the weak and aloof left hand which comes in first; you are thinking of the other hand and its melody, and it is the quick and handy hand. Why then should the blundering left hand "hurry" ahead of the best? In my own case I have heard Blüth play the Schumann "Romance" in F sharp, and play the two melody tones with the two thumbs, the left hand always ahead of the right, like two haritones singing a Bellini duet, the low baritone always a little ahead of the soprano, it sound in the orchestra! It is absurd, yet almost everybody when trying to be expressive falls into this detestable habit. Is it contagious? Is there a microbe of anticipation? The remedy is available; it is to require the player to reverse the order, and play his right hand first until he learns to hear it, for they rarely are able to hear themselves do this curious act.

Interpretation begins the moment a student has eight measures to play. There is the point to begin. Play it as it is meant to go. Music and sense are what we are after.

Let us now take a glance backwards to find out where we have arrived. What is called "interpretation" is simply to play the music in a musical way, according to its fairly intricate intentions, and with such consistency as to establish the mood which the music was meant to establish, and in doing this not to lose any of the musical interest. This is the problem.

The elements of interpretation are three: Rate of Speed, General Degree of Power, and Discriminative Emphasis. Whenever the notes of the music are musically played, and include these three elements, interpretation almost necessarily results, provided the player does in reality feel the mood. The strategic point is to get the mood yourself as player, not only get its elements but play it over and over until the music "strikes-in" with you, so that you cannot play the piece without feeling it. Then you have to get where you feel it strong enough to make it the main thing, so that you do not lose it in thinking that you are playing before some one else, and that you do not lose it in technical difficulties or wrong fingering or other accidents. If you mean mood to be the main thing with the hearer, mood must be the main thing with you. And it is a very nice question how far imperfection of detail can enter in and yet not spoil the mood. It used to be said that people would rather hear Rubinstein play for an entire evening with frequent wrong notes than Blüth with no wrong notes at all. Were the wrong notes more musical than the true ones? Certainly not; but Rubinstein was before all a musical and a temperamental player, who always got the main thing and at his best got pretty nearly all the others.

The same thing happens in our times. Godowsky was heard in some hundreds of concerts in this country, playing always with a technique practically infallible and equal to the greatest tasks, and also with wonderful musical feeling and authority; yet he was generally admired for correctness and underestimated as to his musical qualities. In Germany, where they also overvalue the mood of the music and tolerate a lot of imperfection if emotionality is strong enough, they at the first hearing crowned him as master, because those who wrote were musical and recognized that behind his seemingly technical infallibility, there was always musical sensitivity and a great emotional understanding.

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THE teacher must have some clear notions of what education is. He must have ideals. Beside every pupil he must see another child, a larger, a more perfect, a cultured being, toward which the pupil is to be drawn.—*JOHN W. COOK.*



Of all things in the earth children are nearest and dearest to me.—Goethe.



CECILE CHAMINADE AS A GIRL.

LITTLE CECILE CHAMINADE.

Among the cascades and sweetest roses of Perigord-Noir, France, "a truly picture-country," perfumed with lavender and rosemary, there lived once upon a time, and not so very long a time ago either, a gay, golden-haired little girl who had been born in St. George Street, in Paris. She was a dear, old little child. It was written of her that "she had a soul sparkling with adorable smiles," and that her patron saint, St. Cecilia, loved her particularly well. Whether she had intercourse with the saints and heard angel whispers we do not know for certain, because she made her very homeliest doll her dearest confidant, telling her all her thoughts and secrets, and this dolly never repeated anything that Cecile told her.

Her father and mother were both excellent musicians, and played the violin and piano together beautifully. One evening they played together a duet, which was a sonata for the two instruments, by Beethoven. After they had finished playing, little Cecile, who was then just eighteen months old, hummed the melody of the Andante movement right through!

She began to play on the piano at three; but she also continued to play under it and to *hide* under it when she heard folks talking about its being time for "Baby" to go to bed.

At four years she began to compose selections for the piano, making them quite difficult, for the laws of harmony came easily to her, and she used them with quaint intelligence.

Her great musical talent attracted a deal of attention, so much indeed that she was called upon to compose a song for a church festival to be sung by little girls her own age. The song was a success, but after the festival someone remarked that it was much more simple than the music that she had been composing of late. "But, don't you see?" explained the child, "that I had to place it within the reach of these little girls?"

She was not afraid, however, to attempt the most difficult things when not limited by the thought of those for whom she was writing. For instance, she heard the opera called "The Truguenots," and, being delighted with the Bohemian dance in it, she at once went to work and elaborated a *haller*, wrote the music

to it, and danced it in costume for the entertainment of like *Cararra*, and, hearing this opera inspired her to write a most tragic march on the surrender of Metz.

Sometimes "grown-ups" used to patronize her, acting upon the principle that being *older* they must also be *wiser* about music than she was. One day a very large and conceited lady offered condescendingly to play a duet with this small Cecile. The little girl meekly complied, and while her partner waded heavily through her part, Cecile took it into her head to go back four measures, thus causing the most horrible discords, of which her friend was sublimely unconscious. Then near the end she skipped four measures so that they came out together, and the lady, who from the stool quite unaware of the trick, or that the listeners were choking with suppressed laughter, but really believing that she had done the child a favor to play with her.

Cecile's real friends were her dolls, her cat, and her dog, whom she called "Riton, the good girl," and whose memoirs she wrote. These friends never patronized her, seemed always to understand, and always listened respectfully when she talked to them about music.

Her uncle had for a friend M. Georges Bizet who wrote that beautiful opera called "Carmen." He told this great composer about his very gifted little niece, and M. Bizet listened in the unbelieving, rather bored way that men are apt to listen to stories about remarkable children. But when he came to visit at Cecile's home, when Cecile played for him, took down a musical dictation for him, and talked to him of her compositions and her plans, then he became very much in earnest indeed, and said to her papa and mamma that she was a very gifted, beautifully gifted, and that there would be no need to guide her at her work because *inspiration* alone would guide her. And he prophesied aright, "for her works, chiselled like a goldsmith's gems, came later to radiate the entire world."—From the French by Helena M. Morgan.

BRIGHTEN UP!

LITTLE Isabel is seven years old and she has been taking pianoforte lessons only a short time. During the lesson hour we always look over her new lesson together, noticing all the signs and rests and reading the notes aloud. Sometimes she would hesitate several times before answering any questions of mine which I was sure she could answer immediately. I waited very patiently one day and then finally said:

"Isabel, dear! why don't you answer me more promptly?"



CECILE TEACHING HER LITTLE DUM FRIENDS.

She looked quickly and earnestly at the work before us and then exclaimed: "Now I'll see if I can brighten up!"

There was no further trouble. Her lesson was promptly and correctly recited; she had found the secret of the great power of concentration and alertness. How much better work we might have done if we would only "brighten up."—Mrs. Charles L. Lombard.

THE ORIGIN OF THE POLKA.

The polka originated about 1820, through a little peasant who was at service in a family of Elbeteinitz, a town of Bohemia.

One Sunday, this young person found her kitchen most stupid and dull. The polished caserolles were smiling like full moons; the tiles about the fire shone like diamonds, and there was still an hour to spare before beginning to cook the dinner. It was in November, the weather suggested melancholy thoughts, and the thick fog was not inviting for a walk. The poor lonely soul could not read or write; how could she pass the time? She sat down, put her elbows on the table, and decided to take a nap and forget her dullness.

But she could not go to sleep—very luckily! Certainly it is lucky that sleep did not answer immediately, for instead the refrain of a song of her people flitted through her mind. Sweet recollections! She smiled at the song which so gaily came to her company, and catching up the corners of her apron she began to dance. In the midst of her shining paws. The tune was in four beats—the little maid took two steps to the right, two to the left, singing her light refrain.

But the kitchen door was open and the merchant with his wife and children had seen all without being seen themselves. Instead of reproving her, they made her repeat the dance that very night in the salon, where the musician Joseph Nourla took down the air and the steps.

Some time later this new dance was given at a ball. In 1833, the fashionable world of Prague took it up, because of the half-step it gave to the name *polka*, which in the Czech language means "half."

MEMORY CORNER: THE SYMPHONY.

By an music played by instruments alone, whether only a few measures as a prelude or interlude to a song, or as an overture to an opera. Since in the earlier days of the opera and oratorio, the first half of the 17th century, instruments did little else than accompany the voice, these so-called symphonies had very little character of their own; they were practically vocal parts transferred to instruments with out regard to any special capabilities of the latter in respect to compass, timbre, facility of execution, etc., all of which play an important part in the music of today.

These preludes, interludes, and overtures were soon found to add spirit and contrast of effect; they began to gain an independence of style and to assume larger proportions. The symphony was originally applied to an allegro, the whole concluding with another slow movement. A more important form soon supplanted this—a form from which the modern symphony was directly developed: the so-called Italian Overture. It is not known who originated it. The arrangement of the movements was reversed; there were still three, but the first and last were allegro and the middle movement only was slow. The two allegros also differed in style: the first was generally solid and dignified in character, the second gay and light, while the slow movement supplied the element of deep expression.

It will be seen that such a scheme has a psychological basis. A rapid tempo is suggestive of hope and cheerfulness, a slow tempo of melancholy and reflectiveness. A cycle of feeling from gay to grave and back to gay again is more beautiful and inspiring than one which takes the opposite direction. Hence the outcry when Tchaikovsky went counter to tradition and ended his *Symphonic Pathétique* with an Adagio of the wildest and most despairing nature.

Some went so far as to find it a confession of confirmed hopelessness and pessimism; that it justified the suspicion of the composer's suicide, since he died a short time after it was produced.

The symphony soon became independent of the opera; the form was developed by various composers for the concert room, where it was received with great favor. It was Haydn who finally gave it its shape and proportion. His symphonies are naturally shorter and slighter in texture than those of modern composers. He wrote no less than one hundred and twenty-five—but, since the symphony is strictly speaking an enlarged sonata written for the orchestra, in them we find the same balance of keys, the working-out of the subjects and their repetition demanded by the sonata form as explained in a previous article. They also show the beginning of modern instrumentation; that is, instead of considering the different classes of orchestral instruments—string, wood, brass—merely as means of producing increased volume, they are grouped according to their characteristic timbre and those of the same group are at times subdivided by having independent parts written for them.

Mozart in his forty-nine symphonies and Beethoven in his immortal nine carried the symphony to far greater heights of technique and emotional possibility. As we now know it, it may be said to be the creation of these three masters, as they also stand for the perfection of the sonata in form and content. It still retains the three characteristic divisions of the Italian Overture of the 17th century, but the first allegro is often preceded by a short introductory adagio, and the slow movement is frequently followed by a minuet or a scherzo.

Since Beethoven, the most noted symphonic composers have been Mendelssohn, who wrote four; Schubert, nine; Schumann, four; Brahms, four; Tchaikovsky, six.—*Frederick C. Lane*.

THE LITTLE ENCHANTER. A STORY OF MOZART.

Madame Mozart, weeping quietly, prepared everything that was necessary for the departure of her husband and her son to Vienna.

"Do not weep so, wife," said Mozart, "since the bounty of the good God has shown itself already for our dear son. We go to the court of the Empress Maria Theresa, a queen as wise and great as she is good and beautiful. We go there, invited by her august husband himself—Francis the First."

But at six years old to commence a life of work—he is so young," said the poor mother, stifling her sob.

"It will work for you, dear mamma, and it will be a life of pleasure," cried Wolfgang, throwing his arms around his mother's neck, and kissing her lovingly.

A few hours later, the music teacher and his little son were on their way to Vienna. On their arrival, the emperor sent them word that he would receive them the next day. In the meantime, he gave orders to arrange a concert, to which all the ladies and gentlemen of the court were invited to hear this wonderful child.

The next day, Mozart went out to visit some friends, and when he returned, found his son cutting capers in his room.

"I have said my prayers, I have practiced on the piano, and now I am resting," he said, in answer to his father's look of astonishment.

"Pretty rest!" said his father, laughing. In the evening, Wolfgang was taken by his father to the royal palace. The music teacher was dressed in black, his son wore the court costume—a little coat of blue cloth with a vest of varied silk of the same color, breeches of rose-colored silk, white silk stockings, and shoes with silver buckles. He was as pretty as a prince in a picture.

When they went into the concert hall, there was no one there. The first thing that Wolfgang saw was a superb piano, before which he quickly seated himself. His father passed into the balcony, giving him a superb view of the palace gardens. Wolfgang, left alone in the royal salon, lighted as for a fête, began to play; his little fingers ran up and down the keys with marvelous rapidity, when suddenly a child's voice near him said:

"Oh! how well you play! Are you not the little Mozart, who they say plays so wonderfully?"

"See THE ETUDE for March.

Wolfgang turned. There stood a little girl, about seven years old, richly dressed, and of surpassing beauty.

"How beautiful you are!" involuntarily exclaimed the little Bohemian.

"Answer me," said the child, imperiously. "Are you not Wolfgang Mozart?"

"Yes, mademoiselle."

"And who taught you to play on the piano? It is tiresome to learn—you must have studied very hard to be able to play so well."

"Yes, mademoiselle, I was often very tired; but then I would pray to the great St. Jean Nepomucene to give me courage and cheerfulness, and he would grant my request."

"Who is the Saint Jean Nepomucene?"

"He is the Saint of Bohemia."

"And why is he called the Saint of Bohemia?"

"Because his statue is on the bridge at Prague, over the Moldau river."

"That is no reason," said the little girl, impatiently. "I know his story," said Wolfgang shyly, "and will tell it to you, if you care to listen."

"Yes, yes, tell it to me—I would like to hear it," cried the little girl eagerly.

"Listen, then. A long time ago, a very long time, there lived at Nepomucene a vicar of the Archbishop of Prague, who was very good, and who gave so much to charity that he had hardly anything left for himself. Indeed, he often went supperless to bed, because he gave his food to the poor. His name was Jean Welfin, and he was a very holy man. Now it happened, one day, that the archbishop confessed to his vicar. The next day, Wenceslas, who was the king, sent a message to the vicar.

"I order you to reveal to me the confession of your archbishop."

"I cannot, sire," replied the vicar, very humbly. "You must," replied the king.

"Sire, I cannot," said the vicar again.

"Then the king fell into a great rage, and threatened the vicar with a violent death, if he did not tell him what he wished to know.

"Neither gold nor jewels, neither threats nor torments can make me speak," replied Jean Welfin. The confessional is a sacred thing."

"When the king found that he would tell him nothing, he ordered him to be killed. So one night, of the bridge into the Moldau, which was very deep at that spot. They never found his body, because, instead of sinking to the bottom of the river, it was carried away by an angel to Paradise, where he is seated by the good God; and Jean Welfin, a poor man on earth, is to-day the patron Saint of Bohemia."

As Wolfgang finished his tale, there was a great rustling of silken robes, satin slippers, the waving of plumes, and perfume of flowers. He looked around him in astonishment; the grand salon was now filled with beautiful ladies and handsome gentlemen. He was crisscrossed, and looked confused.

"Do you not know me?" demanded a gentleman, coming up to him.

"You are the emperor," said Wolfgang, looking at him shyly.

"And behold the Empress Maria Theresa," replied the emperor, and led the little Mozart up to a lady of about forty-five, but still of brilliant beauty, who received the child most graciously.

At her request, Wolfgang seated himself at the piano, and then, smiling at the people around him, and especially at the pretty little girl, who was not far away, he began to play. He played with such ease that his little fingers seemed merely trifling with the keys, passing from a lively and difficult measure to one slower and more melodious. His audience could not suppress a cry of delight, so astonished were they at his talent.

"Wolfgang knows his keyboard very well, and would be able to play with his eyes shut," remarked his father.

"Cover my eyes, and you shall see," quoth Master Wolfgang. In fact, he played with great self-possession, even though a cloth covered his eyes. When he stopped, exhausted, out of breath, his poor little forehead covered with perspiration, the empress made a sign to bring him to her.

Wolfgang rose to comply with her bidding, but being unaccustomed to waxed floors, his foot slipped and he fell. The little girl gave a cry, and before anyone could stop her, rushed forward to raise him.

"Are you hurt, little one?" she asked, in such a sweet voice, so full of sympathy, that Wolfgang answered naively: "You are even more beautiful than you were a short time ago; will you marry me?"

The little girl laughed, and walked away. "Nay—that can never be," she said, smiling.

"Why not? We are about the same age," replied Wolfgang.

"You are only a poor little musician."

"But I mean to become famous."

"As I am Marie Antoinette, Archduchess of Austria."

"Well, that makes no difference to me; I will marry you just the same," replied Wolfgang, to the great amusement of the assembled courtiers, who were not accustomed to such naive language.

Alas! this little girl, whom the child Mozart had chosen for his wife with such adorable simplicity, was not to be so happy as the little musician. In after years, on the day when Mozart, the great composer, was publicly crowned and saluted with cheers by the people of Vienna—on that same day, this little girl, who had become the wife of Louis XVI and Queen of France, was publicly insulted by the people of Paris. Two years later, she was led to the guillotine. A strange and mysterious destiny, which God had hidden from human eyes.—From the French of Mme. Eugénie Fort, by Lucia Berrier Starves.

SOME weeks ago I read of someone receiving a thousand dollars for every word he wrote. The story runs:

A railroad company went to a lawyer, asking him to prepare the wording for a sign to be placed at all crossings; they would give him three thousand dollars for this sign.

For weeks he worked and thought. His first word was "Stop." What on earth should the next be? "Look!" And one day the happy thought came—"Listen!" He took it to the company and was paid the three thousand dollars. At the end of a year an officer of the company said that the sign had saved them over ten thousand dollars.

Readers of the CHILDREN'S PAGE, your teacher is going away for the summer and you are left to cross the railroad of three months without her help. There are dangers in the way; there is the train loaded with Carelessness. Stop! you are going too fast.

To-morrow at the crossing you will hear the train of Wrong Notes. You think, "Well, I can cross in a hurry." But no; that wrong note caught you, and the day's work is ended and nothing gained.

Again you take up your task of crossing. If you will only Listen, you will hear the sound of a deep piano when it should have been a dainty, sweet one; here is a dim, just dropped down on when you should have played more and more softly.

Listen!!! there was a *ff* played with no more force than your last *f*.

Listen!!! Over the hill comes the train of Poor Time. Hold in that *Allegro* and let that *Largo* do a little more work; now, whip up that measure of thirds; it is too slow. Pull in that easy run and give those chords a little more help. Thus you may make the crossing and avoid a collision.

Reader, take those three words—Stop! Look!!! Listen!!! Let this story of three months without the guidance of your teacher be one to count, one which like the railroad company will be worth gold to you.

You are in the cart of Opportunity; and it rests with you to cross the railroad of Time with—loss or gain on the other side. Can we not make it gain? Yes, if we Stop! Look! Listen!!!—Katherine Morgan.

WHAT greater or better present can we give to the State than to instruct and to educate the young?—Cicero.



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To watch, to guide, to keep a firm hand—such is the function of the educator. He should appear to the child not like a barrier of whims, which, if need be, one may clear, provided the leap be proportionate to the height of the obstacle, but like a transparent wall through which may be seen unchanging realities, laws, limits, and truths against which no action is possible. Thus arises respect, which is the faculty of conceiving something greater than ourselves—respect, which broadens us and frees us by making us more modest. This is the law of education for simplicity.—Charles Wagner.

The offer of a prize to American composers recently made by Mr. Josef Hofmann has likely set a number of men and women to work. The prizes are very liberal and should be an inducement to those who are willing to enter a contest. THE ETUDE is much interested in this competition, and is hopeful that out of it will come some works that will show the possibilities of Americans in the field of composition.

We could make so much more out of our efforts if we would but realize that other people are like ourselves. Our lack of understanding, our failure to interpret others, is the cause of many of our own weaknesses. There must be a unity and co-operation before we can amount to much. We are so necessary to each other—and we are so like each other. We sometimes value others too much and depreciate ourselves in the same ratio.

In time of peace, prepare for war. In time of rest and quiet, prepare for the work to come. Teachers of music can easily carry their business affairs in their heads; it is not a matter of difficulty to make a survey of last season's work; it is not burdensome to pick out details and plan to improve them. The quiet hours of some summer day, perhaps early, cool, invigorating morning, can be used to advantage in reflecting upon future work and plans for work.

Are you going away for the summer to some place where people will know that you are musical? Will you play or sing when asked to do so? If you feel disposed to respond to such requests you will certainly appreciate the value of having a repertoire of pieces at hand that you can play or sing without bungling. It is often embarrassing to be obliged to take refuge in the statement: "I have no music here." Music ought not to be considered as a record only on paper; it is more properly a record on the mind. And that is what having a repertoire means.

The singer is also embarrassed when he must say: "I have no accompanist." How much better it is to learn to play at least the simpler accompaniments for oneself. Music can be made so much more useful to other persons when singers and players are ready to respond to invitations without being obliged to depend upon other persons or the printed page.

RECENTLY a school teacher in North Carolina published the statement that a man in his neighborhood is paid a larger salary to train puppies to hunt quail for sportsmen than any school teacher in the section is receiving for educating the children. In Indiana, last year, out of the 16,000 school teachers of the State, 12,000 were paid less than \$200 a year—and Indiana has an excellent school system and her teachers are probably as well educated and as well paid as in her neighboring States.

Perhaps the teacher of music may find comfort in these figures. That teacher who has an income averaging \$15 a week throughout the year is better off than the large majority of school teachers. The musician may have some income in the summer but the school teacher has none from her teaching. The general employment of the school teacher "in the good old summertime" is to spend what has been laid away during the rest of the year.

The reason the income of the school teacher is so low is found in the average low grade of preparation. The young woman who cannot think of anything else to do—and who is fitted to do nothing else—makes a bad teacher for the school house. Unfortunately, the penny-wise school directors are happy to save money by getting a cheap teacher.

Music teachers must, in the nature of the case, have a higher grade of efficiency, but the average is all too low. The onus of raising the standard is laid on the shoulders of the eager and earnest and well-grounded members of the profession. Their slogan should be "higher education and higher prices."

SUMMER music! How often we hear the phrase, as if there is a music specially suited to the summer season. Whether this be true or not, the fact remains that during the summer months there is a great amount of music-making all over the land, the principal centres being the great pleasure resorts, city parks, picnic grounds, hotels, restaurants, etc. We shall not discuss the musical value of the program set forth for the delectation of the public by bands, orchestras, mandolin and guitar combinations, glee clubs, solo singers, opera companies, and the other parties who are the purveyors to the summer public. Some of it is bad, undoubtedly, much of it is mediocre, and some of it is standard and interesting to the trained music lover.

The principal object of this note is to urge teachers who, during the busy months of the musical season, may get out of touch with the great public, to study the questions connected with summer music, which means the kind of music that attracts popular attention during the idle hours, the days of merry-making. Doubtless the teacher may learn something of value by these investigations. What are the elements in the bright, popular music that attracts the eyes of the average public audience? Can music having such qualities be used legitimately in the work of the studio? If not, is it possible to find music of a somewhat higher grade that has these same qualities? How far should the teacher yield in matters of this kind? Should he yield, now and then, to demands for light music? There is room for a close and interesting study. Let the teacher who goes to the great seaside resorts, the city pleasure grounds, and other places where the public hears music, keep his ears and judgment alert.

The composer may find profit in a study of successful composition. Can he, for educational use, write music that shall have attractive features? Is it not worth the study and the attempt?

The editor has received a number of letters since the publication of Mr. Henderson's article on the "Study of Musical History," asking for advice and for a list of books to use in a course of private reading. It is a good sign when teachers and students show their desire to post themselves thus in a matter so vital to the musician. It is only by study of the past that we gain a clear idea of the value of the work of the present and an insight into the possibilities of the future. For all great men, particularly those who have largely been architects of their own

fortunes, have been indebted to their historical reading and study for the ideas and inspiration which brought success to them. Napoleon studied the art of war in the light of the great battles of the conquerors who had preceded him; their victories and defeats gave him data upon which to base his campaigns.

The musician who wishes to have a fair view of the music of the great masters must give thorough study to the periods to which they belonged, he must understand exactly their place in the development of the art which they represented. The player who is planning a historical recital needs more than a few dates; he needs to know the spirit of the times to which the composers belonged, the kind of instruments for which the music was composed, and the ideas of music entertained by the people of the period. The pupil who is studying the music of the masters needs to know about these men, since they must not be mere names, "classical" composers, and naught else. They were living, breathing men, with passions, ambitions, and feelings the same as those that fill us, and their music has this life in it; but the student needs some education along historical lines before he can bring his intelligence to bear upon the music of the masters.

Now that the summer is here, we trust our readers will take up the matter seriously and resolve to give some time every day, during the coming season, to historical, biographical, and critical reading and study in music. Interest along these lines once awakened, the student is likely to take a more serious view of musical work, to his own great advantage.

The editor takes this opportunity to call attention to the announcement of a new History of Music for the use of classes and private students, which will be issued by the publisher of THE ETUDE early in the fall. This book will have a number of features that will make it particularly useful to those who are studying the subject.

How apt we are, in our moments of reflection, to think over the events of our lives, often to contrast them with what has come to some other person, and to see opportunity equal to his, had come to us. The whole question of success and what it is can be found in that course of thought. Can a man be a success who enjoys only a local reputation, whose income may barely reach four figures, whose face and bearing begin to show the burden of years?

No great is the diversity in men and in their lives that we must expect there shall be diversity in rewards. If it be true that a man's success is due to opportunity, it is also true that we know not when the psychological moment for us may come. What, therefore, is the duty of the man who wishes to fill a place in life? Only one thing, to do as carefully and as thoroughly what is asked of him, day after day. It is this unconscious training in the small, the routine affairs of daily life, that prepares a man for the greater opportunity that may come to-day, to-morrow, or next year.

In considering this matter, it is well to keep in mind that one man may recognize his opportunity, another may not know it when it is ready to hand. We need alertness of mind as well as strength of body; we need the faculty of going below the face of things, of valuing the relations of things to each other, of judging the ultimate outcome of possibilities. But it is the man who does something each day involving questions of judgment, for today as well as for the future, who is most reasonably certain to know the measure of opportunity as it comes to him. Only the man who comes into executive responsibility knows how to value the training in small things which comes from daily work taken care of.

Some reader may feel dissatisfied with his work the past season; he may feel that his location hampers him, that the people of the community are unsympathetic and unsympathetic; he may feel that his labors deserve better pay. In such case, he must blame only himself if he stays where he is. But if he should remain, then it is up to him to improve himself and his field. Perhaps the wisest plan is to begin improving himself. Such is the verdict of many successful men.

The teacher knows the conditions that affect his field of work; these conditions can be studied and valued. The next step is to increase the value, professionally and financially, of these conditions. Life is a matter of adjusting ourselves to our environment. Shall the music teacher control his adjustment or shall he drift without thought from one day, one year to another?

No 4939

GAVOTTE BERGERETTE

"Shepherds all and maidens fair"

W. ALETTER

Allegretto con grazia M.M. $\text{♩} = 120$

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If Love Were What The Rose Is

SWINBURNE.

W. F. SUDDS, Op. 296.

Allegretto con gusto.

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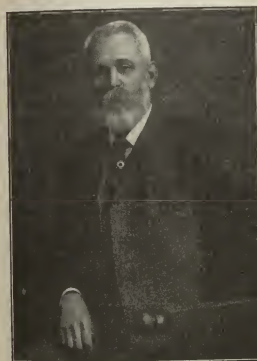
Conducted by H. W. Greene

THE FOUNDATION OF SINGING

PRIZE ESSAY

By R. THOMAS STEELE.

The following article on the "Foundation of Singing" falls easily within the classification of technical, to which, as a rule, we are not disposed to give space in THE ETUDE, preferring articles of a pedagogic character. The Vocal Editor concurs, however, with the Committee on Prize Awards in its estimate of the value of this particular article, and urges vocal students to give it a careful reading.



R. THOMAS STEELE.

Mr. STEELE was born in Brockville, Eastern Ontario. He was intended for the law, but when the time came for independent action, took up music instead. As a boy he sang in the parish choir; at fourteen, temporarily supplied the organist's place, and as he grew older gave attention to the organization and drilling of glee clubs and singing societies. His musical education, the vocal line particularly, was gained at intervals from teachers of the old school, whom he was able to meet. His greatest opportunity was that of studying with the late Miss Sellers, of Philadelphia. In later years, Mr. Steele gave study to the claims of scientific method as put forth by the late John Howard, of New York City. For the past twenty years he has been living in Hamilton, Ont., and in addition to his teaching has been chairman in some of the principal churches and director of choral societies there and in Woodstock. He has also given attention to the production of light comic operas by amateurs, acting as director, coach, and stage manager as well. For several years he was connected with the Toronto Conservatory of Music and still has a studio in that city.

It has been truthfully stated that "a beautiful tone of voice must be considered the foundation and first requisite of fine singing. It being just as important in music as perfect form in the creations of the sculptor."

What, then, constitutes beauty of tone, and how is it to be produced by the human voice?

Helmholtz has demonstrated that the fullest, roundest, and most agreeable tone possible is that produced when the fundamental tone is accompanied by the seven harmonic overtones of the major scale, with the flat seventh in the third octave, gradually decreasing in intensity as they increase in the rate of vibration, the seventh overtone being almost at the vanishing point. It has also been shown that the infinite variety in the quality of tones is caused by the number and relative intensity of the overtones, and that some instruments, particularly the violin family, the piano and the human voice, can develop the full number of harmonic overtones. It follows,

then, that if the voice is to be made beautiful, means must be adopted to bring it into a condition capable of developing the seven harmonic overtones.

The unphilosophical manner of treating the subject which has prevailed for centuries has provided no definite information regarding the nature and action of the vocal organs, and it is generally complained of and admitted that very few singers ever acquire a correct use of the voice, that the majority are always laboring under some disability, and that many, after years of study, find their voices ruined. Consequently we need hardly look for any light from those employing empirical methods. If we are to deal intelligently with the subject we must know the facts, not guess at them.

The voice is physical, therefore we must know its physiology. Sound is what the voice produces; therefore we must know its acoustics. Singing is a continuously flowing and beautiful tone made by a skillful combination of muscular movements; therefore we must know the functions and actions of the various parts involved in these movements. Within comparatively recent years scientific investigations have revealed many important facts, among which are:

That the diaphragm, although it is to a certain extent an inspiring muscle when exerted alone, and is used as such in ordinary breathing, becomes a powerful expiring muscle when coupled with the abdominal muscles.

That the vibrations of the vocal chords impart to the larynx and to all the vocal parts connected with the larynx consonating vibrations, which combination of vibrations is the cause of power, quality, and to some extent the compass of the voice. That muscles will contract two or three times as powerfully (and without conscious effort) to retain a bodily part in its normal position as they will or can contract to move that part to a new position; in other words, muscles act most powerfully at their normal length, if they are either shortened or stretched they lose more or less of their power. The discovery of the fact that the diaphragm, and the condition of the larynx, tongue, soft palate, and face most favorable to vibration is caused by the simultaneous and equal contraction of opposing muscles so that they become highly tensed without displacing any of the parts.

Besides these facts, the functions and actions of all the muscles of the body used in producing sound have been elucidated, and the science of acoustics, as applicable to the voice, has been largely augmented, so that now we possess an accumulation of accurate information on the subject never before available. Much time and attention have been given to working out the various details, and every possible mode of research has been well-nigh exhausted, with the result that at length we know how it is that the great singers have been able to produce tones of such wonderful power and beauty.

It is the perfectly co-ordinated action of all the different parts of the breathing and vocal apparatus, the physical condition being normal, which produces tones having the full number of harmonic overtones, and gives power and compass to the voice. This fact is comprehensive and fundamental, and until now, has never been thoroughly understood.

If everyone who wishes to become a singer were in a perfectly normal condition and instinctively made a correctly combined muscular effort when producing sound, doubtless teachers would have little difficulty in developing voices; but unfortunately, such is not the case. With very rare exceptions, persons having good voices are either not in a normal condition, have acquired some wrong habit of use, or have very little idea of the effort necessary to produce the singing tone. Some of the muscles may be weak and need strengthening; others may be more or less inert and need stirring up to bring them into a state of activity, and in many, habits of contracting muscles so as to interfere with the vibrating condition may have been acquired; the breathing muscles also may act at cross purposes, or they may fail to co-operate properly with the vocal muscles. For instance: The muscle which pulls the tongue forward to the chin may be weak; in consequence the voice will frequently be shut off on certain notes, or it may be found impossible to produce the highest tones. In breathing, the up-pulling muscles of the ribs may be so weak that a proper inhalation is impossible; consequently the exhaling effort will be imperfect and the vocal muscles will lack support. The face muscles may be naturally strong, but have never been brought into active operation with the other voice muscles; the same may be true of the diaphragm. A common habit is to contract strongly the muscle connecting the chin and tongue bone; this is a serious interference with tone, as it pulls the larynx away from the spine and encourages compression of the tongue muscles. When inhaling, singers will sometimes raise the upper part of the chest, and perhaps also the collar bone, at the same time they will contract the diaphragm; this movement involves the greatest effort for the least result, and precludes a co-ordinate action between the vocal and breathing muscles. In addition to these and other defects of condition and habits of use, wrongly combined movements are taught by those who do not understand the nature of the vocal instrument, and fine voices, originally in a normal condition, are distorted and spoiled. One or two examples will suffice.

A favorite notion is, that of open throat; to effect this the pupil will generally do several wrong things. The soft palate will be drawn up until a cup-shaped depression may be seen just above the uvula at the same time that the larynx is lowered in the throat and the tongue pulled down at the back. Any one of these movements is wrong, the three combined are simply distortion, because the raising of the soft palate shortens the up-pulling muscles, lowering the larynx shortens its down-pulling muscles, and the muscles connecting the larynx with the palate and the up-pulling muscles of the larynx are stretched; the up-pulling and down-pulling muscles of the tongue are affected in a similar way; consequently the power of all these muscles is diminished, in addition to which the shield cartilage of the larynx and the tongue bone are separated slightly in place of being drawn together.

In regard to breathing, the accepted idea is, to inhale by contracting the diaphragm; it is called deep breathing, diaphragmatic or sometimes abdominal breathing. When this effort is made the abdomen is distended and the muscles round the waist line bulge outwardly; an effort, conscious or unconscious, is also put forth to raise the ribs. By this mode of breathing the use of the diaphragm in *exhaling* is lost, a check is put upon the free expansion of the ribs, and a feeling of oppression is experienced in the region of the waist as if too much breath had been taken; as a matter of fact, the muscles are acting at cross purposes, not co-operating.

When the correct singing effort is made, the ribs are drawn upwards and expanded, the upper chest, the very slightly raised, the down-pulling muscles, the abdominal, side and back muscles, and the diaphragm, are all relaxed; there must not be the slightest suggestion of outward movement in the abdomen or around the waist line. This gives the greatest air capacity in the lungs, and the breath may be held ready for use any reasonable length of time without inconvenience or discomfort. At the instant of making tone, the vocal chords, the up- and down-pulling muscles of the larynx and soft palate, the muscles of the tongue, pharynx, and face become tense; the larynx is drawn firmly against the spine, the tone bone is drawn down to the larynx, the palate remains in the low position, the tip of the tongue is slightly drawn away from the front teeth, the tongue itself remains rounded, soft and spongy and ready for any

EDITED BY EVERETT E. TRUETTE

1ST GREAT ORGAN.

- 2ND GREAT ORGAN

- THE OPENING
VOLUNTARY.

THE OPENING VOLUNTARY.

THERE has been a great awakening, during the last few years, in everything pertaining to worship-music. Various religious bodies have taken steps looking to the betterment of musical conditions in our churches, and at least one great organization, the American Guild of Organists—to say nothing of the newly-developed Religious Art and Music Department of the Religious Education Association—has been created during that period for the same purpose. A great deal of attention has been directed, among other things, to the proper character and place, strangely enough—of what is commonly called the opening voluntary.

The earliest forms of opening voluntaries were almost entirely improvisations upon hymn-tunes, or chorales. In Germany, especially, it was required that every organist be able to improvise skilfully upon the chorales, presumably those that were to be sung in the service. This custom still survives in large measure, and it is quite the usual thing to hear

ORGAN IN THE NEW DOM. BERLIN

- | | |
|-------------------|-----------------------|
| 54. Gedackt | 8 feet. |
| 55. Undamaris | 8 feet. |
| 56. Octave | 4 feet. |
| 57. Gemshorn | 4 feet. |
| 58. Quintaton | 4 feet. |
| 59. Traversfloete | 4 feet. |
| 60. Nasrd | 2 $\frac{3}{4}$ feet. |
| 61. Waldfloete | 4 feet. |
| 62. Terz | 1 $\frac{1}{2}$ feet. |

organists who have been trained in the German school using chorale arrangements—either Bach's, or the simpler ones that succeeded his, or their own improvisations. In England arose a similar class of compositions, some in the Variation-form, or the chorale-prelude form, others in the free style, though all are marked more or less by the musical characteristics of the time, being pleasing or brilliant, as the case might be, rather than worshipful or meditative.

The very name of this class of compositions—voluntaries—at once indicates the difficulty in dealing with the problem. The rest of the service (excepting, of course, the closing voluntary and offertory) is prescribed in the ritualistic churches strictly, in the others not so strictly; but in all there is at least an ecclesiastical tradition which has approved certain forms and materials and created a standard. In Protestant church music, especially the instrumental part, there is absolutely no standard, nor has there been until lately, any attempt at uniformity.

- | | |
|------------------|-------|
| 63. Mixtur | 3 Rks |
| 64. Trompete | 8 Rks |
| 65. Cor-anglais | 8 Rks |
| 66. Glockenspiel | 8 Rks |

| | |
|----------------------|------------|
| 67. Lieblich Gedackt | 16 feet |
| 68. Principal | 8 feet |
| 69. Traversofoete | 8 feet |
| 70. Spitzfloete | 8 feet |
| 71. Lieblich Gedackt | 8 feet |
| 72. Quintant | 8 feet |
| 73. Aeoline | 8 feet |
| 74. Voix Céleste | 8 feet |
| 75. Prestant | 4 feet |
| 76. Fornofoete | 4 feet |
| 77. Violina | 4 feet |
| 78. Gembshornquinte | 4 feet |
| 79. Flautino | 2 1/2 feet |
| 80. Harmonia Aethera | 2 feet |
| 81. Trompete | 2 feet |
| 82. Oboe | 8 feet |
| 83. Vox Humana | 8 feet |

CHOIR ORGAN

(Played from the 1st Swell organ keyboard.)

- | | |
|----------------------|---------|
| 84. Floetenprincipal | 8 feet. |
| 85. Floete | 8 feet. |
| 86. Gedackt | 8 feet. |
| 87. Dulciana | 8 feet. |
| 88. Zartfloete | 4 feet. |

PEDAL ORGAN

- | | | |
|------|------------------|--------------|
| 89. | Principal | 32 feet. |
| 90. | Untersatz | 32 feet. |
| 91. | Principal | 16 feet. |
| 92. | Offenbaas | 16 feet. |
| 93. | Violon | 16 feet. |
| 94. | Subbaas | 16 feet. |
| 95. | Gemshorn | 16 feet. |
| 96. | Lieblioh Gedackt | 16 feet. |
| 97. | Quintbaas | 10 7/8 feet. |
| 98. | Principal | 8 feet. |
| 99. | Flötenbaas | 8 feet. |
| 100. | Violoncello | 8 feet. |
| 101. | Gedackt | 8 feet. |
| 102. | Palchana | 8 feet. |
| 103. | Quint | 5 1/2 feet. |
| 104. | Octave | 4 feet. |
| 105. | Terz | 3 feet. |
| 106. | Quinte | 2 1/2 feet. |
| 107. | Sextime | 2 feet. |
| 108. | Octave | 2 feet. |
| 109. | Contraposaune | 32 feet. |
| 110. | Posaune | 16 feet. |
| 111. | Fagott | 16 feet. |
| 112. | Trompete | 8 feet. |
| 113. | Clarin | 8 feet. |

There are 6 unison manual-couplers, 3 pedal-couplers. The Great organ has 3 adjustable combination-pistons and 2 fixed combination pistons. These pistons exclude the stops which have been drawn by hand. There are several pistons of a like nature for the Pedal organ and Swell organ. The Grand Crescendo is operated by means of a wheel which is worked by the foot, and excludes the stops which have already been drawn by hand. There is also a piston to exclude the Grand Crescendo if it happens to be on, or partly on.

That there is much room for a discussion upon this subject there can be no question, when it is remembered that organists of respectable reputations have been known to play excerpts from the popular opera both as opening and closing volutes of the service. If the writer were to append even a partial list of the unsuitable (to put it mildly) organ-music that he has heard or seen used in service programs, it would certainly provoke a smile, to say the least. This is largely true because every organist is a law unto himself; hence, if he is an ardent Wagnerite, it is the most natural thing in the world that the "Evening Star" song should find its way to his organ-program, or the "Tannhäuser" march, or even the "Liebestod" from "Tristan and Isolde," or even the ardent admirer of "Faust" may select the "Dr. Rade's" or a part of

Paulst" may play the "Dio Possente" or a part of the Garden Scene, or the swinging "Soldiers' Chorus." The "Toreador Song" from "Carmen" is not unknown as a Postlude, or such selections as the "Berceuse" from "Jocelyn" as opening voluntaries, or offertories. But enough! It is unnecessary to dwell

upon this aspect of the question at greater length, as it is only too evident that the musician whose sole interest is in his music does not always see clearly in this matter, and needs some outside assistance, either authoritative, if from the music committee, or suggestive, if from his professional brethren.

Unquestionably, the freedom of choice which characterizes our American organists is one of the brilliant by-products of our democracy. The brilliant performer, the thorough musician is able to demonstrate his superiority and desirability in the position of the keyboard at a much greater extent than if confined to strictly service music, with the result, it is to be hoped, that the emolument will be proportioned to the merit. Salaries are not so large here as in any other country to increase the incentive to excellence. Then again, the organist of the church service is often the only instrumental musician that many people hear, and so for that reason a valuable educational agency. Some organists realizing this have been so taken up with the educational aspects of the case that they have subordinated the duties of the church service to religious instruction. The result is that the church service is a display of virtuosity for selfish ends, lies in the greatest weakness of the system.

The proper function of the opening voluntary is, undoubtedly, to prepare the congregation, by inducing in them the proper frame of mind, for the service which follows. As has frequently been pointed out by writers upon musical subjects, there is no such thing as *secundum musicam, per se*. Not even association with music is able to remove the sense of incongruity when music that is improper in character is introduced into the service. That is what is the matter with many of the so-called Gospel Hymns. In most cases written for the words to which they are sung, they are as thoroughly associated with the church and worship as it is possible for music to be. Yet, because they are inherently trivial or worse, there is always that feeling of incongruity, almost of sacrilege, which arises in the mind of every understanding listener.

In like manner it is not every organ selection which has been habitually associated with the sanctuary which has a right there. In fact, there is room here for a thorough shaking-up in the programs of many organists. Not that any music can be essentially had any more than it can in itself be sacred. But any music which by its character or associations awakens emotions which are not in keeping with divine worship should be ruled out, no matter what its intrinsic merit. And, *per contra*, frequently music which may not be of much intrinsic worth may, by its character and appropriateness, be perfectly suited to the church service.

In this connection arises the question of transcription—less a question which, like the poor, we have all ways with us. Whether or not there is even any question of justification, the fact is that the music is certainly none the less a wholesale "lifting" of selections from every conceivable source, which is so commonly met with in the catalogs of publishers of organ music. It might be stated, as a fundamental rule, that nothing should be used which has not been associated with the church, which has been intimately associated with anything else, especially with the stage or the parade-ground. There has been much adoption from operas of "Prayers" and "Marches," a practice which can only be condemned. It is not strictly right to condemn the music which has no acquaintance with even the better-known operatic selections, certainly in the urban and suburban communities, representing the majority of our people, but not so much ignorance. So that it is not as if we pool together the ignorant and the ignorant as well as the ignorant, both because the associations are foreign to the sanctuary and because dramatic music is by its very nature not, as a rule, of the quiet, contemplative character which is most suitable for opening voluntary services.

Usage has, however, made a few exceptions allowable, notably the famous Handel "Largo." This is largely due to the fact that it has been so long since the "Largo" has been heard in its original form and setting that to the listener of our day and generation its associations are entirely churchly. In the meantime, the "Largo" is typical of so small a class that it is hardly to be taken into account in dealing with the problem as a whole.

With transcriptions from instrumental sources there is greater liberty; first, because, as has been before stated, music in itself is neither sacred nor secular, and, secondly, because the associations, if there are any, are, at the most, simply those of the

concert-room, with its sedate, intellectual atmosphere. In the case of such music, fitness must be the determining factor, not much account being taken of associations. In this realm one is at once brought face to face with the greatest instrumental masterpieces, very few of which, in later times especially, were written originally for the organ or dedicated to religious uses. By using the blue pencil liberally, many movements from Beethoven and other instrumental composers may, in part at least, be utilized for opening voluntaries. In making adaptations it is always safer to err on the side of too great severity, rather than to be lenient.

Of the music written originally for the organ, not much need be said except that, while there is a great deal of organ-music in circulation, here as elsewhere, the yard-stick must be applied. Simply because a composition has been written for the organ rather than for the piano or the orchestra does not guarantee its artistic desirability, and it is not a first consideration for church use. In fact, considering that it has been produced entirely by church musicians it is surprising to see how much of it is actually unfitted for such use. Even collections of organ music that are avowedly for church use are generally selected with less regard to their value as *church* music than simply as show pieces, or else they are so dull and uninspiring that they are hardly worth the trouble of listening to, and are therefore hardly worth the trouble of publishing. At the best, such collections represent the taste of an individual, which may be or may not be good, and never can be comprehensive.

Inasmuch as there is no standard of excellence or of usage to which new candidates for favor may be compared, it would seem a good idea for some representative body, such as the American Guild of Organists, to pass upon a number of voluntaries from time to time, selecting them by majority vote of the entire body, strictly upon their merits as church music. This or some similar manner would seem to be the only method available in this country for the creation of a collection of *standard* voluntaries, which is so much needed if church music is to be purified. Let us hope that the near future will see such a collection, in good, clear print, durable binding, and at a reasonable price (to fit the organists' pocket books).—*J. Laurence Erft.*

THE VALUE OF ACOUSTICS TO ORGANISTS.

who, to the possession of practical skill, adds a knowledge of those laws of nature by which, in his particular department, practice is necessarily controlled. A surgeon is distinguished from a mere bone-setter by his knowledge of anatomy and physiology; a dentist from a "golden-chariot" extractor by his acquaintance with the dental departments of those two sciences; an engineer from an ordinary mechanic by his grasp of theoretical and applied physics. In short, the man who knows both the practical and the theoretical sides of his subject ranks above the man who knows only one of them.

Acoustics stands to practical music in much the same relation which the sciences named above occupy toward the arts on which they bear. The sound which forms the materials of the musician are as completely subject to acoustical law as are the "musical materials" with whose "strength" it is an essential part of an architect's study to acquaint himself. These considerations constitute, I think, at least a *prima facie* reason for holding that musicians who have not paid some attention to those portions of acoustics which bear most directly on their own subject, will be rewarded by a permanent consciousness that their musical knowledge and practice have foundations as stable as nature herself, and in no wise resemble the compositions of some ambitious amateurs, in which the melody is associated with a driving bass, and a tinkling melody is associated with a driving bass.

The sensation of sound, perceived by the ear, is excited by vibratory movements, lying within particular limits of rapidity, which are communicated to it through the air or through some other medium. Outside the ear there is only vibration, which this wonderful organ translates into sound. When equal vibrations are continuously executed, a musical sound as distinguished from a noise, is heard. To each class of vibrations corresponds an element

ment of such vibrations corresponds in volume to the sound. Extent of vibration determines its loudness, rapidity of vibration its pitch, mode of vibration its quality. Thus, when an organist is vociferating on his "tuba," he forces air particles to travel

paths of a fairly considerable extent; when he puts down a pedal thirty-two, he sets them into relatively slow vibration; when he begins with a mild flute and ends with a brilliant oboe, he first excites what we call "simple" and then what we call "complex" modes of vibration. A study of "quality" reveals the fact that by most persons wholly unexpected factors that what we call the single notes of nearly all instruments are really composite sounds containing from two or three up to eight or ten, and in some cases from twenty to fifty or more, tones of different pitch, all belonging to a fixed series, and distinctly recognizable by the help of suitable instruments.—*Sedley Taylor, M.A., in The Organist and Choirmaster.*

QUESTIONS AND ANSWERS.

our new organ?

NEVADA.—Will you kindly answer the following questions which will greatly assist us in settling on a specification for

1. Our organ is to have three stops on the Great, four on the Swell, and two on the Pedal. Which would be the most useful in the Great, Open Diapason, Dulciana, and Octave, or Open Diapason, Melodia, and Dulciana?

2. In the Swell we are undecided whether to have Salicional, St. Diapason, Flute 4 feet, and Open Diapason, or Salicional, St. Diapason, Flute 4 feet and Violina.

3. Which is preferable in the Pedal, Bourdon and Flute or Bourdon and Cello?

Ans.—1. Open Diapason, Melodia, and Dulciana will be much more useful than with the Octave in place of the Melodia. The Octave would make the Great more brilliant, but there would be no stop between the soft Dulciana and the loud Open Diapason. The Melodin is five times as useful as the Octave. I would, of course, be better to have both, but if that is impossible the Melodia is preferable.

2. In the Suetl, the Open Diapason would give more power and fullness to that manual, but the Violon would give at least four more soft and desirable combinations which would be more serviceable than the power gained by the substitution of the Open Diapason. Such combinations as St. Diapason and Violino Salicorno, and Violino; St. Diapason, Salicorno, and Violino; St. Diapason, Flute, and Violino, to say nothing of the use which could be made of the Violino alone (played an octave lower), are more useful in a small organ than power gained at the expense of a fair variety of combinations.

3. Bourdon and Flute would be more satisfactory than Bourdon and Cello. It is somewhat uncommon to have two pedal stops in such a small organ though it is commendable, as the Bourdon can then be voiced soft enough to be used with soft combinations (which is rarely the case when it is the only pedal stop) and the Flute would add the power necessary for the loudest combinations.

New Anthems, Hymns, Etc

| | | | |
|--------------------------|----|------------------------|--|
| Bailey, E. H. | 15 | Turn Thy Face from my | |
| Day of the Lord | | Lansing, A. W. | |
| Ops These Mine Eyes | 15 | Who is like Unto Thee, | |
| Bernard, W. | | Lynes, Frank. | |
| To Dwelt in His Arms | 20 | The Lord's Love's | |
| Decease, E. E. | | Seed unto Thy Light | |
| Lord of the Earth | | Scott, Charles P. | |
| Thy Servant (Nuno | | Christ's Love's | |
| Dimittis) | | God our Professor | |
| Dunham, Henry M. | | Shackley, J. P. | |
| The Son of God Goes | | Altogether into Me | |
| Northward | | God be Merciful | |
| Fink, W. | | Thayer, Arthur | |
| Gracious Spirit, Love | 18 | Teach Me Thy Way | |
| Foot, Arthur | | Lord (Trio) | |
| Psalms First Time | | Trotter, J. A. | |
| If I Had Not Thy Love | | Bishop's Love's | |
| To Grieve Thee | 15 | That Know the Joyful | |
| Hosanna, E. S. | | West, John A. | |
| The Dawn of God's Beat | | Lord, within Thy Holy | |
| Temple (Hymn- Anthem) | 12 | | |
| James, B. Percy | | | |

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CONDUCTED BY GEORGE LEHMANN.

THE BARS are not the dull newspapers with which we are so unfortunately inclined to associate the press in the United States. The press, every man and woman to whom the great article's name was known, wanted the papers for items of interest bearing on the planter's economy and the growth of his whole country, and more especially the press of New York, which had been the first to publish the article. The Federalist's authors must therefore with all sorts of information, both necessary and reliable.

It is difficult to see that the early stages of South Vietnamese economic change are due to the fact that the dominant public idea, the *Kim Phuc* idea, is in fact a fairly purely experimental one. Though it is, I think, more accurate to say that a small group of economic writers, of a high order of talent, have been led by the opportunity to Americanize the economy, to a more systematic institutional development of their ideas, however, are very close to the *Kim Phuc* idea, and few of the results are failures, except to find out which of the ideas of these economic writers are wrong.

strong will be conservative, however, that would be a safe bet. In fact, the majority of the respondents in the survey were conservative, and the majority of the respondents in the survey were conservative, and the majority of the respondents in the survey were conservative.

NEW YORK
1917 FEB 24

PUBLISHERS' NOTES

The work is gotten up in handsome style, bound in cloth. The introductory price for this month is

A YEAR AGO we made perhaps the first announcement that we carried a complete line of strings for all instruments, and recommended particularly the use of a very fine brand of violin strings suitable for the summer season. From the responses that we received it did not seem to have been known that

Again, take Schumann's 'Happy Farmer.' How seems to suggest the early morn, the dew on the green grass, the cool spring, the robins pouring forth their songs, while the bass sounds like the voice of a sturdy, sun-browned man who feels he is monarch of all he surveys. By beginning with these simple melodies, pupils will develop and form the

The influence of THE ETHER does not stop at His Majesty's Dominions in Canada. It will be interesting to the members of the ROUND TABLE to know that it is also read on the other side of the globe, and not only read but profit taken from its suggestions. The ROUND TABLE has received a letter and Practice Book from a teacher in far-away India. The Practice Book, which was compiled "from hints in THE ETHER," is most excellent. It is made from ordinary ruled writing paper, six by nine inches in size, and inexpensively though neatly bound. There are enough pages for a year, one month to each page, with one or two left over. On the first page is a "Pledge" to be assigned by the pupil—"I agree to practice . . . hours

"First.—Never by word or action allow prospective patrons to know that they are desired as pupils until the subject is broached by them.

"When a teacher begins to peddle and solicit, he solicits from the prospective pupil about the same respect as a wringer or rug canvasser, or the shoe-string man, as compared with the bank cashier or railroad manager. In short, the teacher starts at

(Continued on page 298.)

SUMMER READING

Descriptive Analyses of Piano Works

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A poetic, dramatic, and historical analysis or description of some of the greatest and best known piano compositions, explaining every connected with the composer or composition that will aid to a better understanding of the music in question. Available to Clubs and for Foreign Subscribers.

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The only work of its kind in English. It groups the composers and their works into epochs, and gives a clear description of the different epochs. It contains an interesting account of the lives of all the greatest composers and their works.

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THEODORE PRESSER, Publisher

1712 Chestnut Street Philadelphia, Pa.

carried a line of this kind. We did carry all sorts of strings and small goods, and we still carry them. We again recommenced for summer use the Violin E Silk String, Etienne, for 15 cents each, four lengths.

WE WOULD ASK those of our patrons to whose notice this may come, that is, patrons of the music supply house of Theo. Presser, to kindly make their return of unneeded undelivered "On Sale" music at their earliest possible convenience, so that we can have a complete payment before the next season opens. We do not expect a complete settlement of account, particularly the "On Sale" account, except once a year. This is the time. If the "On Sale" music has been sent to you during the year past, and the selection is one suited to your needs for another season, or that will form a nucleus of what you desire for the next season, simply adding our later publications to it, this can be done, and thus save your transportation two ways by paying your regular account in full and simply an amount on account of the "On Sale" equal to the value of what you have used up to the present time.

AGAIN we ask that persons leaving the city or their home address for simply two months on vacation, for instance, do not have their address changed on THE ETUDE subscription list, but have their postmaster forward these few copies to them. We ask this in the interests of our subscribers. It is almost never that subscribers have their addresses changed back again. The results can be imagined.

ON ANOTHER page of this issue is an advertisement for boys, telling them how to earn pocket-money during their leisure time and vacation by selling single copies of THE ETUDE among their neighbors, friends, and acquaintances, and to all persons owning places, thus furnishing at a very small cost a large amount of good new music every month, besides forty pages of instructive and inspiring reading matter on musical topics.

We start the boys up in business at no expense to them. We offer prizes for continued work, and a good profit besides. We might say in addition, in response to a question that has been asked several times, we have no objections whatever to girls going the same work. We see no reason why any girl who desires to do this work should not do it.

RECEIPTS

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MEMORISING MUSIC FROM EVERY STATE and from all parts of Canada, I am receiving inquiries for my method of memorizing music. Have you trouble learning by heart? Send for circular. Max Liebich, Northbrook, Que., Can.

URABLE—LADY NOTES and LOVE SONG. Three Delightful Piano Solos suitable for Teaching or Concert. The order of the songs is as follows: 1. A. Taylor Co., 510 C. St., Tacoma, Wash.

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EDWARD BAXTER PERHY WILL MAKE A Western tour in October, November, and December, going through the Pacific Coast. Southern trip in January and February. Special terms no charge for traveling expenses to places on direct route. Miscellaneous Program Music. Address, 144 Boylston St., Boston, Mass.

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SITUATION WANTED—LADY VOLINIST DESIRES position as teacher in college. Address, L. B. K. care of THE ETUDE.

CHURCH ORGANISTS WHO WOULD LIKE TO go up to Hills and see those who want a short summer course in organ and harmonium during their spare time, would do well to take the special summer course which Mr. Frederick Maxson is giving in Philadelphia this season. See advertisement in another column.

ONE OF THE MOST PLEASANT HITS OF THE SEASON is The Forestry March and Two-step, an advertisement of which will be found on another page of this issue. It is a brilliant military march, full of grace and dignity, and is a pronounced success. It will be an absolute hit for the Forestry Club and all other organizations. It is being published at the Lewis and Clark Exposition, 25 cents in stamps to Graves & Co., 46 West 26th St., New York City, Portland, Oregon. It is also arranged for band and orchestra.

TESTIMONIALS

I have received Riemann's Dictionary of Music and Musiciana, and am more than pleased with it. I am found in the studio of every teacher and student of music not only pleased, but surprised at the promptness and accuracy of the publisher's service. I am very much pleased to find it of inestimable value to one who needs it. I have been using it for a year from—Mrs. J. A. H. H. H.

"On Sale" music is a great advantage to country teachers who do not have the advantage of country music in large stores.—Mrs. J. Fletcher Smith.

Allow me to say in behalf of THE ETUDE that I think each number of the paper improves over the previous one. Every music lover should be a subscriber.—Jesse G. Pease.

After subscribing for THE ETUDE for a number of years, I find that I cannot do without it.—James L. Leach.

I have taken THE ETUDE for a number of years, and find it improving every month. It is certainly progress.—Mrs. Effie B. Foster.

I have received "Merry Songs for Little Folks" and I must say that I think it the most interesting collection I have seen for little folks. Our little ones, as well as neighbor children, are enraptured with it.—Audrey Allen.

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HOME NOTES.

The Nashville Conservatory, C. J. Schubert, director, gave an interesting recital last month.

The choir of St. John's Episcopal Church, Jersey City, gave their sixth anniversary, May 26th.

The Music League of Frederickburg College, Va., gave a recital on May 13th.

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Chicago's largest music house, Lyon & Healy, announce a Clearing Sale of Pianos. Several hundred splendid instruments are offered without reserve until all are sold. In this stock are a number of Steinway and Weber pianos, and new and second-hand pianos, including instruments of the following well-known makes: Sterling, Huntington, Vose, Fischer, Weber, Chickering, etc. In square pianos here are fine-toned instruments at \$25, \$40, \$60, and upwards. In Upright pianos new instruments at \$100, \$120, \$140, \$150, \$65, \$100, \$200, and upwards. This is an opportunity that will not occur again. Any piano not proving entirely satisfactory may be returned at their expense. Address Lyon & Healy, 77 Adams St., Chicago. Distance is no obstacle, for in proportion to the saving to be made the freight charges are insignificant. Any banker will assure you of the entire responsibility of Lyon & Healy.

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NO. 8

Music Teachers' National Association Convention

at New York, June 20-23

There was great contrast between the meeting this year at New York and the 1904 meeting at the World's Fair, St. Louis; the latter was in the midst of a thousand distracting scenes and numberless counterattractions of all kinds and descriptions, while the former was held in the midst of quiet, restful surroundings, with the noise and bustle of a great city, the metropolis of the country all around it, yet never penetrating the section given over to educational work, on beautiful Morningside Heights.

It was a fortunate thing for the Association that it was possible for an educational meeting to be held in a place where everything tells of devotion to educational ideals. Columbia University, under the direction of President Butler, is distinctly and consistently an educational force, and this is shown strongly in the splendid equipment given to the Teachers' College, one department of the University that closely affects the welfare of the public, for it is here that those who wish may get the principles of education, and the training for educational work that must result in much good. It is a matter of interest to musicians and those who love music that the Teachers' College authorities recognize the value and the place

music has in a well-rounded scheme of education that is to make for true culture. In the training of practical educators they offer opportunity for those who wish to make music a specialty, so far as concerns public school music, or for those who would add an understanding of music and its pedagogy to their other training.

It is not an exaggeration, then, to say that the Teachers' College of Columbia University offered an ideal place for the meeting of the Music Teachers' Association to consider the details of a program which was distinctively educational in character, which was intended to get at the root of things which are of vital importance to general musical work, the broad principles which the many can accept and use, not narrow specialties and methods suited to purely local conditions. While a pedagogic basis was undoubtedly

present in the program, the actual carrying out and the underlying tendency of every paper and address was strongly for the cultural side of musical work; the professional aspect was held somewhat in the background, while emphasis was laid on ways and means to develop and maintain a musical public.

The festival idea was abandoned—is it a permanent departure?—and those who were present expressed no



TEACHERS' COLLEGE, COLUMBIA UNIVERSITY, WHERE SESSIONS OF THE M. T. N. A. WERE HELD JUNE 20-23.

regret for the change. Recitals, concerts, programs by American composers, etc., will not draw audiences, are of little or no benefit to musicians who are often the peer of any of those represented on the program. We do not condemn a demonstration, instrumental or vocal, that might be made in connection with a program; but such a demonstration should be purely educational purposes, not for entertainment, should be practical not esthetic. There would be nothing out of the way for some distinguished pianist or singer to give a true lecture recital, not as an artist to an audience, but as a man to man, from the standpoint of a fellow-artist, a fellow-teacher. If musical features are to be brought back into programs of the M. T. N. A. they should represent some such idea.

The meeting was dominated by men who are asso-

ciated with musical work in our colleges and other institutions of higher education, and the program drew largely on men of this stamp. Among those present were Messrs. Parker and Owen, of the School of Music, University of Wisconsin; Mr. W. D. Armstrong, Shurtleff College, Ill.; Mr. George C. Goss, of Vassar; Mr. H. D. Sleeper, of Smith; Prof. Waldo S. Pratt, of Hartford Theological Seminary; Mr. Wade Brown, of the Baptist Female University, Raleigh, N. C.; Mr. L. B. McWhood, School of Music, Columbia University; Mr. W. H. Dana, of Dana's Musical Institute, Warren, O., and Mr. Charles Farnsworth, Professor of Music in the Teachers' College, who, as Chairman of the Executive Committee, did more than anyone else to make the meeting an interesting and a helpful one, and who was always at hand when needed in program or executive detail. The Association is to be

congratulated that Professor Farnsworth is one of the officers for the year 1905-1906. In addition to those mentioned, there were present delegates from various States, east, south and west, representatives from leading schools and conservatories, and a number of prominent teachers from New York and other cities nearby. And yet the number present, when we consider the interest and the value of the program, might well have been tenfold greater.

The opening session of the Convention, Mr. Farnsworth in the chair in the absence of Mr. E. M. Boeman, acting president, was held at the residence of Mr. N. C. Stewart, for many years associated with musical work in Cleveland, O. Mr. Stewart's home is at Fort Washington, a suburb of New York City. The meeting included a lunch and reception to the delegates as well as a business meeting to consider items of interest to the Convention. Among other things, the character of the program was discussed, the opinion of those present being that the educational and pedagogic features in reality represented the ideas of the founders of the Association. This was expressed clearly and forcibly by Mr. Dana, of Ohio, who was in attendance at the first meeting at Delaware, O., and aided in preparing the program for that occasion. Mr. Farnsworth, representing the officers of the Association, called attention to the fact that with the change in musical conditions and the growth of State organizations, as well as local bodies, it was impossible as well as unnecessary that the National Association should undertake to cover the whole field of musical work. It endorsed most strongly the idea that the proper work